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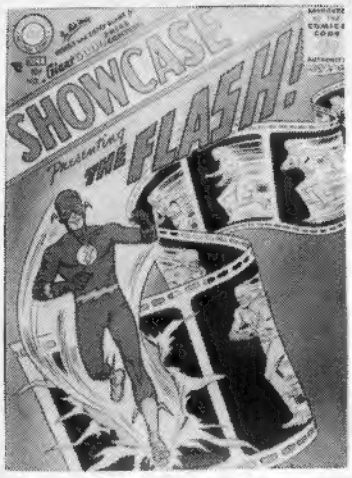

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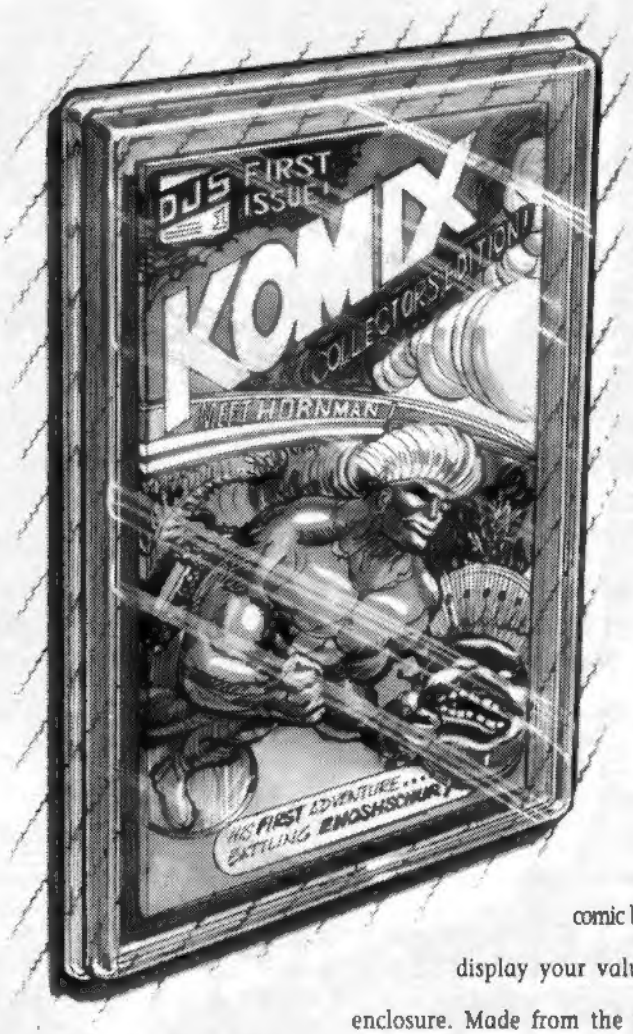

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Issue Number 12, April, 1992

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The *Menace* Mythos

When an Atlas devotee is asked to name a title of extra special interest in the realm of good stories and good art, most often the answer will be Menace. There are several reasons for this. The magazine's short life span of eleven issues, all within the peak period of 1953 and early '54 (when Atlas had perfected its fantasy format) makes it intriguing, and the whiff of martyrdom added by its cancellation with the doomed *Adventures Into Weird Worlds* and *Adventures Into Terror*, makes it irresistible. I say doomed of the above two mags because the coming comics code would specifically prohibit the words weird and terror in titles. (This was aimed at EC's sci-fi sisters, *Weird Science* and *Weird Fantasy*, but claimed many other victims, perhaps most significantly Comic Media's *Weird Terror* which had an extremely well deserved reputation for dishing out gruesome garbage.)

But there's more to the *Menace* mythos. This title was a showcase for the talents of Stan Lee (Atlas writer, editor, and creative director) teamed with some of the finest fantasy artists of all time. Especially in the pairings with Bill Everett, Russ Heath, Joe Maneely, and John Romita, one gets the feeling of that mutual inspiration that brings out the best in both plot and pictures. This is similar to the mood evoked eight years later when Lee, this time working solely with Steve Ditko, enchanted us in *Amazing Adult Fantasy*. (Also of interest is *Suspense*, which featured Stan's signature on most stories, and even had a letter column, and expired just as *Menace* was getting started.) None of the other Atlas precode fantasy mags was distinguishable from each other (barring cover and indicia etc.).

And last but not least, *Menace* is a catchy title in and of itself. *Menace* also differed from the other Atlas fantasy mags in that it had a four-story format, whereas five stories was the norm in the other titles. I've singled out some outstanding stories from the three "cover gallery" issues (see facing page) by the aforementioned "dynamic duos".

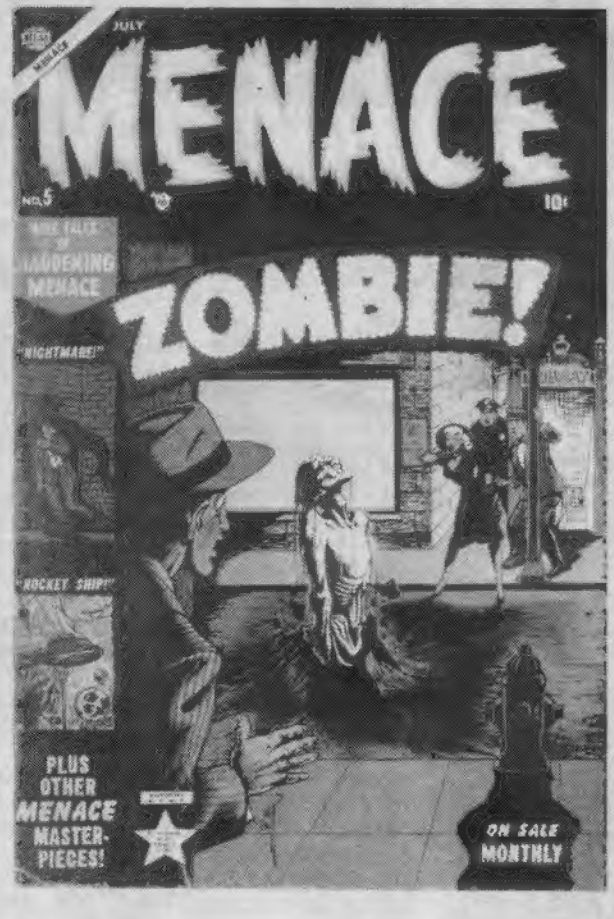
"Men In Black", by Stan Lee and Romita, begins issue #3. This morality tale charts the fruits of bigotry, and the grim finish is all the more moving because Atlas only used gore when it was called for. This issue also has a good Lee/Maneely tale of magic and remorse. These two guys together are Atlas.

"Zombie" got top billing in #5, with Bill Everett cover and lead story art. The story is hokum, but the balance of art and mood is great, and the scene of the zombie at Mardi Gras surrounded by costumed revelers is splendid. The sci-fi yarn at the back of the book, by Stan Lee and Russ Heath, is something of a set piece, but fun nonetheless...

"The Planet of Living Death" in #7 is another sci-fi extravaganza, again awesomely embellished by Russ Heath. Great space splash, cool aliens, twist ending. I love it. Lee/Maneely's "Frankenstein" is another set piece made worthwhile by utterly delicious visuals. The plot of the cover story, "Fresh Out of Flesh", is one of Lee's best. This Philip K. Dick-ian juggling of robots and reality is an eerie anticipation of *Do Androids Dream Of Electric Sheep?* (filmed as "Blade-Runner"). Rounding this issue out is a fine example of Joe Sinnott's excellent pre-code Atlas work, a fairy tale that's also an anti-Wertham editorial. Suffice it to say, this is a killer book.

After #7, *Menace* shifts to the Atlas standard five-story format, not all scripts are signed Stan Lee, and the last two issues (#s 10 and 11) have a different cover logo. But there's more good Sinnott and an incredible bomb-blast yarn, rendered by Robert Q. Sale, in the #10. #11 is dated May 1954; Atlas (wisely) didn't wait till the last minute to make their adjustments for the comics code. #11 ends with a blurb reminding readers to "pick up the next issue of *Menace* at your favorite newsstand!" Anyone still waiting? Atlas fantasy would go on (without *Menace*) after the code. But, despite the coming glories of the Silver Age, after March 1955 something was lost that would never be recovered.

This is not to say that *Menace* is vastly superior to the dozen other pre-code fantasy titles Atlas published; they're all pretty good, with an occasional stinker more than made up for by the occasional issue of cover-to-cover cream (see #7 above). But *Menace* does have that extra history, its eccentricities are charming, and that eleven issue run is affordable and relatively obtainable.



Above:

***Menace* #3** (May 1953) Bill Everett did the covers and had stories in #1-#6 (Heath had art in #1-#8). Note the absence of a number on the cover. Back in those days low numbers spelled a demerit for "unproven" titles and were often left off the covers.

Above right:

***Menace* #5** (Jul 1953) This is Everett's "ground-breaking" cover for "Zombie". The story is subordinate to the "high impact" art. (1st cover with a number on it.)

Right:

***Menace* #7** (Sep 1953) Melting people were a recurring motif on Atlas covers (and vanishing into puffs of smoke, turning into mud, etc.). Fans of dissolution should consult *Adventures Into Terror* #24, *Adventures Into Weird Worlds* #26 (a Maneely classic) and *Mystery Tales* #9.

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98	F	10.00
99(2)	VF	17.00
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136(2)	F	12.00
137	VF	20.00
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139	VF	20.00
140(2)	VF	20.00
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144	VF	15.00
145	VF	15 00
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23	F	18 00
24(3)	VG	12.00
25	F	18 00
25(2)	VG	12.00
26	F	18.00
27	F	18.00
27	VG	12.00
27	VG	11 35
28	VG	13.50
29(2)	VG	12.00
30(3)	F	18.00
30	VG	12 00
31	F	13 00
32	F	13.00
33	F	12.00
34(2)	F	13.00
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38(2)	F	16.00
40(2)	F	13 00
41	F	10 00
42(2)	F	10.00
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CASTING LIGHT ON THE ORIGIN OF THE SHADOW

By Joe Rainone

"There was little to be seen of his face, so shrouded was it between cloak and hat, and that little revealed a saturnine countenance, attenuated to a horrible degree- sunken cheeks, thin protruding nose, and above all those deep-set burning eyes."

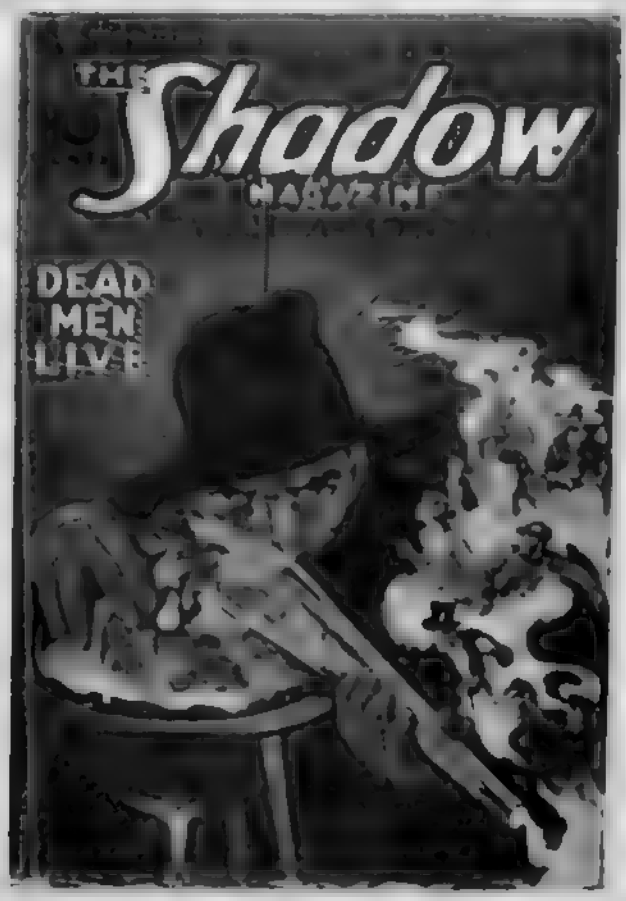
Sixty years ago (1931) a mysterious avenger was formally introduced. Street & Smith's "The Shadow, A Detective Magazine," appeared in April of that year. Thus began what was to become a new era that revolutionized the pulp business and set the stage for the onset of Comics that was soon to follow. However, the Shadow still appears to have a shroud of mystery surrounding his creation. It is this enthusiast's contention that there is still more story to tell. A story fraught with odd coincidences and undeniable parallels that need to be explored. The legacy of the Shadow is certainly legendary. Walter Gibson's creativity and prowess as a consummate writer is unquestionable. Ralston's timing, Blackwell and Nanovic's editing were all key elements in the establishment and success of this great character. But...how did it all come to be from the beginning? What inspired Gibson's creativity? A generally held consensus and brief synopsis follows.

In 1930 radio was becoming a strong medium. Henry W. (Bill) Ralston was then General Manager at Street & Smith. In his wisdom, he decided to sponsor a radio show, "Detective Story Hour", to promote his publication, "Street & Smith's Detective Story Magazine." however, much to 'Bill' Ralston's surprise, newspaper people who were selling his pulps were constantly being asked for that 'Shadow' magazine. Letters were also testifying to the tremendous response and interest in this show, which was hosted by a mystery announcer who was calling himself "The Shadow" as a gimmick.

To capitalize on this phenomenon before a competitor might, Frank Blackwell, then Editorial Director, was given the task to work on it. Soon a contest was initiated, which would be promoted simultaneously in both "Detective Story Magazine" and on the radio show. A new clue as to the characteristics of the Shadow was to be given each week. This began with the Feb. 7, 1931 issue, and first aired on Jan. 29, 1931 to continue until the April 11 issue and April 2 airing. Ten "clews" (yes, thats how they spelled it) were given, and a total of $1000 would be given away to the best winning solutions; $500 being the 1st prize. (see top of page 12) The narrator was now disguising himself in a black mask and cloak to add to the mystery. In the interim, no doubt, Blackwell was hard at work with his staff coming up with more ideas. This is where Gibson came on the scene. A last minute decision to stop at Street & Smith's (with regard to another free-lance article he had written for them) prompted his arrival. As coincidence would have it, he showed up at precisely the right time. Blackwell knowing his background, realized he

Continued on page 12

Shadow Magazine V5#3, 4/1/33. For its time, this cover "shocked" and amazed readers.



Shadow Magazine V3#6, 11/15/32. This cover was eventually used on Shadow Comics #1, March 1940.

The 1st Shadow Pulp (Apr 1931). Some collectors consider it to be the "Action #1" of pulps.

The end of an era. The last Shadow pulp magazine, from the Summer of 1949.

All covers, logos, & characters ©Condé Nast

Headquarters Chat

WELL, here we are at the end of the great Shadow Contest! That is, we're at the end of the contest to the extent that no more clews will be given us to what The Shadow looks like, and as to what kind of a man he is. Yes, the clews given on the second page of contest conditions in this issue will be the last.

Now, having all the clews, it will be up to you contestants to do your prettiest. We hope that there will not be one single reader of Street & Smith's Detective Story Magazine who will not enter this contest, try for the first prize for all that is in him or her. Remember that there are a lot of other prizes besides the first. But, having remembered this, forget all about prizes till you've finished your hundred-word description, as you must concentrate on that for all you're worth.

Since many readers have not been fortunate enough to secure all the contest issues, and so are handicapped in their efforts to win, we are going to print here in the Chat all the clews that have been given in past issues. You'll then start from scratch; all will have the same chance, and no favors asked. Of course, those who have bought or obtained each contest issue as it was published will have had a longer time to study the clews.

Here is one suggestion that we think you'll all be wise to follow: Turn now to the "Conditions of the Contest," and read them over with great care before you start work on your prize article. Remember, it is most important that you obey all the conditions.

From the clews that have been given, a very good idea of what The Shadow looks like can be written out; also, what manner of men he is can be well deduced.

The rules of the contest do not say that you have to work alone on your article. No, it's not an examination. Talk over the clews with as many persons as you like. Of course, by doing this it's possible you'll help another as well as getting help yourself. Still, that's only fair.

Even if there are some among you to whom money fails to give the slightest interest—if there are any such—the contest still remains a wonderful sporting event. And should one or more of these money-scorning contestants win prizes—well, they can give the money to the unemployed.

So there is no excuse for any of you to be a poor sport and not send in a try for a prize.

Before printing all the clews, we want to remind you, as usual, of the wonderful broadcast which is put on the air every Thursday evening by Street & Smith's Detective Story Magazine.

The broadcast comes to you over the Columbia system from various stations. It is one of the big events on the air for each week, and the biggest event of its kind—a dramatized version of a story taken from the original detective-story magazine, Street & Smith's Detective Story Magazine.

Here are the stations, the cities from which the word-acted play is broadcast, and the time of broadcasting:

CITY	STATION	TIME
Akron	WADC	9:30 ES
Baltimore	WCAO	9:30 ES
Boston	WNAC	9:30 ES
Buffalo	WKBW	9:30 ES
Chicago	WBBM	8:30 CS
Cincinnati	WKRC	9:30 ES
Cleveland	WJIK	9:30 ES
Detroit	WXYZ	9:30 ES
Fort Wayne	WOWO	8:30 CS
Hartford, Conn.	WDRC	9:30 ES
Kansas City	KMBC	8:30 CS
New York City	WABC	9:30 ES
Omaha-Council Bluffs	KOIL	8:30 CS
Philadelphia	WCAU	9:30 ES
Pittsburgh	WJAS	9:30 ES
Providence	WEAN	9:30 ES
St. Louis	KMOX	8:30 CS
Syracuse	WFBL	9:30 ES
Toledo	WSPD	9:30 ES
Washington	WMAL	9:30 ES

ES—Eastern Standard Time
CS—Central Standard Time

SHADOW CONTEST CLEWS

used in

Street & Smith's Detective Story Magazine

Date of Issue	Date of Broadcast	
1—Feb. 7	Jan. 29	"By the mark of the cobra on my chest."
2—Feb. 14	Feb. 5	"Prison bars? Ha! Ha! A eight squeeze perhaps, but it can be done."
3—Feb. 21	Feb. 12	"Artistic hands, have I, and at my will, a pack of cards is twain."
4—Feb. 28	Feb. 19	"'Tis hard for me to disguise features akin to those of the winged terror of the feathered tenants of the barnyard. An inky dye must I apply to hide my Nordic forbears."
5—March 7	Feb. 26	"As the unrelenting hound is to the fox, so am I to malefactors. But a whippet gait I take when on the scent."
6—March 14	March 5	"A dove to those I love; a jungle thing that cannot change its spots to those whose wicked hands I'd stay; and oft like a bird, I take the air when seeking out a lair."
7—March 21	March 12	"'S triple A," the salesmen say, and Beau Brummel's tastes are mine. But forty ways I look, and for forty persons am mistook."
8—March 28	March 19	"Twenty years ago, for me, precocious youth 'B. A.,' and let those from my clime converse near by, and their secrets will be mine."
9—April 4	March 26	"Low doorways please me not, and in college I stroked my crew."
10—April 11	April 2	"Many have I brought to durance vile, and made to sit where chained lightning strikes."

During the depression many viewed contests with cash prizes very seriously. This historic installment of "Headquarters Chat" listed not only the ten famous "CLEWS" but also listed stations all over the country that were broadcasing the Shadow radio program.

All covers, logos, & characters ©Conde Nast

would be perfect for the job; exactly what they were looking for. He was immediately informed of their predicament and was asked if he would consider this new project. The rest is history! On the spot he adapted a story he had been contemplating. Blackwell and Ralston approved of it immediately. Given the task, he returned a few days later with six chapters already typewritten. Blackwell inquired if an oriental theme could be injected into the story, due to the fact that the only cover that could be adapted quickly for release contained an oriental on the cover. Gibson complied. A shadow was added in the background of the cover to lend continuity, as well as, save time and money. So the saga began, first with "The Living Shadow", followed by "The Eyes of the Shadow."

One must realize that my effort is not to discredit or undermine the achievements and talents of those involved, in any way. I do not claim my conclusions to be necessarily definitive or complete. However, I believe this account raises many interesting questions ... questions which need to be asked... I shall present and explain in context some newly found potential evidence which may add more light to the widely held belief regarding 'The Origin of the Shadow.' Too many parallels exist, I feel, to be written off as merely a coincidence. If you will allow me an "open mind", see if you too agree, that perhaps not only does.... "The Shadow Know..."

Now, my interest in pulps is a recent one. For the last five years I've been collecting comic books, pre-1964. At times, I came across pulps but never appreciated their significance. However, I was intrigued; loved those Bedsheet *Amazing Story* covers! My first acquisition came in March of 1991 when I purchased a *Weird Tales* #1 at a local Detective/Mystery book show. Since then, I've amassed a little over 2000 pulps, most of which I consider to be my "collection".

About two years ago, I bought a bunch of old newspapers from the same estate that sold me the Bethlehem collection. Some papers were as old as 1798, with many interesting headlines and articles. Recently, with an awakening interest in pulps, and while reading about pulps, I

remembered a particu-larly interesting paper. Upon researching it, I came to realize that what I found interesting was called a Dime Novel. A particular character caught my attention. It is about this character and the peculiar circumstances existing at Street & Smith that lead me to believe his influence is much more than circumstantial. I now offer my alternative narrative...

No one disputes the influence of certain novels, articles, dime novels, movies, pulps that may have stirred the imagination of Walter Gibson in his 'creation' and development of the Shadow. The Gray Seal, Nick Carter, Frank Merriwell, Sherlock Holmes and others have often been cited. This study deals only with his initial creation. Emphasis is equally important regarding both descriptive attributes of this earlier character and circumstances that may have caused him to surface at this time.

It is my contention that in early 1931, Ralston and Blackwell were hard pressed to come up with a character for this voice of the 'Shadow'. It was only a matter of time, they felt, before their competitors would latch on to their idea. In their search for the proper mystery character, they would need at least a mental outline. What should he look like, act like? What would be his motives, his attributes etc.? How could they tie it into the mystery voice?

John L. Nanovic (Two Adventures Of The Shadow, Maxwell Grant, Dover Publications, Inc. 1975) indicated that Mister Ralston's standard procedure, was that he "...had all of the characters well defined... most of their background, most of their characteristics." This was before the writer was given the assignment. Now Ralston had recently purchased (1930) Tousey Publications from 'Frank Tousey'. Tousey had been the publisher of many pulps, including "Fame and Fortune", the once disputed and now regarded erroneous origin of the Shadow. (Shadow of Wall Street, 1929) Frank Tousey publications was also one of the largest publishers of Dime Novel since 1881. Jesse James was one of his more famous fictionalization's. Ralston had been around for many years and was extremely familiar with Dime Novels. Nick Carter and Frank Merriwell were some of his favorites

Over 35 years with Street & Smith alone had prepared him, given his ability, to recognize and market situations, enabling him to give the public what they wanted in the climate of the times. His roots extending to the Dime Novel era made him familiar with the need for coming up with new ideas and using any means possible for inspiration. Dime Novels and pulps were notorious for reviewing old plots and putting a modern twist to them. What greater resource than what was right at hand? Certainly it is not unreasonable to surmise that Frank Tousey's own extensive library, recently purchased could provide that inspiration; or revive some lost memory, in his, Blackwell's or another staffer's imagination in this time of crisis!

Remember, Jan. 29, 1931 was the first radio broadcast of the contest to guess what the Shadow was like. A composite must already have been determined before Gibson arrived on the scene! Gibson ultimately was the final piece of the puzzle that was missing. Fate guided their hands from there. Regarding Blackwell's proposal to write a story on this Shadow figure, Gibson stated ..."it fitted with the very type of character that I already had in mind." What "fitted"? Obviously a predetermined outline! A very in depth outline! Based on what? On Whom?

Notice the composite sketch at the beginning of this article. Some will recognize one character as the first sketch of the *Shadow*, Vol. 1 #1, 1931 The other is the character in question, an engraving from 1886 (see above) Similar, but certainly not conclusive. Most contentions cite that many early spy type characters appeared with cloak and hat. Now go back and read the quote in the beginning of the story. Most of you would admit, I'm sure, to the descriptive similarity. Certainly not the typical spy. Although perhaps interesting certainly not conclusive. Besides the before mentioned data, the connection with Tousey Publications, the situation at hand, and the visual aspects, many other parallels exist.

Although the development of the Shadow was for the most part Gibson's, his earliest stories and themes are the most important for comparison. Did Gibson have more than an

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(Below)
A rare copy of Shadow Comics #2 (Apr 1940) Featuring the first Avenger story, the "interplanetary" Iron Munro: The Astounding Man, and Doc Savage.

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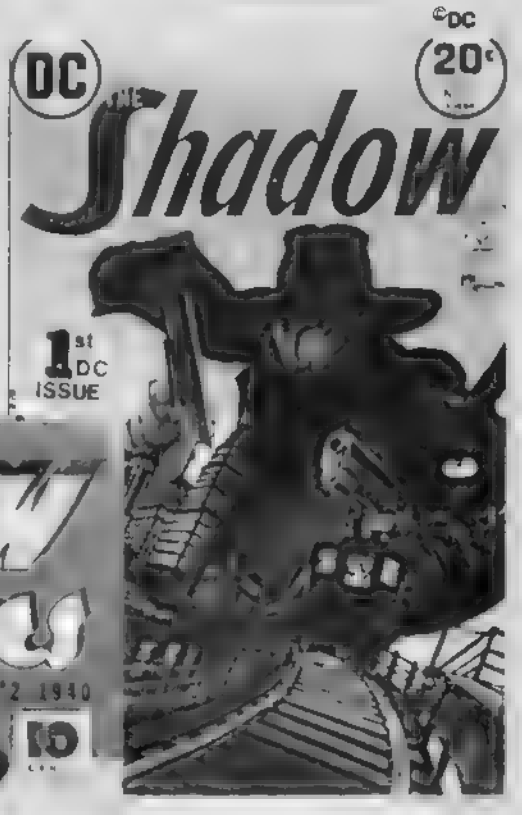

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(Above)
Shadow Comics V3#10 (Jan 1944) The "villainess" Red Mask appears on cover. This issue contains the graphically brilliant and well written "The Seven Shadows". Story by M. Grant, art by Charles Coll.

(Above)
The Shadow is re-introduced in the early 1970s by DC. The #1 issue (Oct-Nov 1973), with superb cover art by Kaluta, excited a whole new generation.

outline? Could he have been presented with an earlier story that could fit the bill, mingling it with his own ideas as instructed by Street & Smith? Let's compare...both stories took place in New York City; both characters were seen only at night. The first encounter with the hero in each story where words were exchanged took place on a dreary night. Both characters were portrayed as ominous, empherical, mysterious. Still unconvinced? O.K. How about this...Both stories involved a jewel theft; both characters involve another detective, a murder, and the need for the hero to take an active part in solving and aiding this mysterious agent. Gibson further relates... "He (Blackwell) told me...a mystery involving murder and robbery."

Chris Steinbrunner, Vice-President, Mystery Writers of America states in his preface to the Shadow Scrapbook, 1979, (by Walter B. Gibson, Harcourt Brace Jovanovich) "Menacing figures dressed in black had long been popular characters in mystery stories, films, and plays, objects of terror reaching out of the darkness to confront the forces of good. Gibson took this terrible, dread shape that had hitherto been the hero's nemesis and made it the hero. The Shadow was both the force for good and lurker in the darkness." Yes! the Shadow was...but...he was not the first! Could it be that the Shadow took up the cloak of his ancestor? Perhaps his also wealthy ancestor, who had superior strength, ingenuity, athletic agility could have been his 'inspiration'. Coincidentally, both were excellent rowers and approximately the same age in their first appearance. How interesting...

Next time, I will go into direct passages and further comparatives. However, I leave you with this quote taken from the first verbal encounter with the hero from way back in 1886.

"These words spoken in a deep voice...a deep, cavernous mouth with a double row of white, glistening teeth...You seek me and I seek you, but for an understanding between us the time has not yet come. Patience yet a little while, ...In due time you shall know all."

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200 GVG		45.00
202 VGF		65.00
206 VG		50.00
212 G+		35.00
215 VGF		65.00
219 VGF		65.00
Writing on cover		
221 VG+		55.00
236 GVG		35.00
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Sml split top sp		

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2 G+		15.00
3 FN		20.00
Slight water damage		
4 G		8.00
5 FN		22.00
6 G+		10.00
Water damage top		
7 VF		30.00

SHOWCASE

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Signed by Infantino		

STAR SPANGLED

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Sml pc out top rt		
15 VG		120.00
Lwr lft crnr chewed		
22 G+		60.00
Lg pc off lwr rt cov		
54 FN-		60.00
55 FN		60.00
66 VF+		150.00
72 FN+		75.00

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Tape, glued spine		
57 VGF		75.00
Upper rt cov damage		

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3 VG		28.00
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Cover loose		

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2 VF		90.00
Photo cover		
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Photo cover		
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Photo cover		
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6 VGF		180.00
7 VF		350.00
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9 FVF		210.00
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11 VF		140.00
12 VG		60.00
13 VF		175.00
14 GVG		100.00
Stain on spine		
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18 VG		50.00
19 GVG		40.00
21 VG+		35.00
22 FN		60.00
23 FN-		65.00
24 FN-		50.00
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26 VG		45.00
27 FN		70.00
28 FN		60.00
30 FN		42.00
32 FVF		50.00
35 VF-		40.00
36 FN+		35.00
39 VF-		40.00
Slight corner wear		
40 VGF		40.00
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47 VF		32.00
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51 VF		35.00

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Signed by Roy Thomas		

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Signed by Kirby		
1 GVG		750.00
Water stain		
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4 FN+		450.00
5 FVF		500.00
6 FN+		275.00
7 FN		165.00
1/2" tear bottom spine		
8 VF-		200.00
9 VF		250.00
Slight chipping		
10 VF		150.00
Very slight water dam bot		
11 VGF		90.00
12 VF		200.00
Slight chipping		
13 VF-		175.00
14 VG		40.00
15 FN-		45.00
Small water stain		
16 FN-		50.00
17 FN-		50.00
18 FVF		120.00

FANTASTIC FOUR ANNUAL

1 FVF		125.00
2 VFNM		125.00
3 VFNM		60.00

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2 VG		150.00
2" tear, chipping; glossy		
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First there was "Un-Touchables", then came "Un-Cola", now, for the first (and maybe the last) time CBM presents:

UN-SLEEPERS

by

Sean Linkenback

This time let's take a look at some Silver Age UN-Sleepers, books that are generally sought after or "hot", but are probably somewhat overvalued at this time. And if you are thinking of purchasing one of these, you might consider a few alternate choices.

1. ***Green Lantern* #40** This is not the first appearance of the Golden Age Green Lantern in the Silver Age, or his first solo appearance (or his second for that matter), it is still the first mention of the crisis, but it seems that as time goes on, the crisis means less and less to the DC universe, and I think this book will mean less and less to collectors. Suggested alternates: *Flash* #137, *Showcase* #55 or even *Green Lantern* #88 for those looking for a true 'solo' Golden Age Green Lantern story.

2. & 3. ***Fantastic Four* #66, 67** These have been two very hot books lately, and to be honest I really don't see why. In *Fantastic Four* #66 there is not even a single picture of the cocoon, or of "Him", and in #67 it is only a two panel cameo at the end of the story. These books are like a *Hulk* #180 to me, I feel a much better bet is *Thor* #165 and #166 with the first full appearance of Him, and a classic Him/Thor battle by Kirby.

4. ***Amazing Spider-Man* #14** This suggestion might upset a few people, and I can understand why. The Green Goblin is probably the greatest of Spider-Man's foes, and I'm sure that in the long run this will be much more sought after and expensive than it is now. But, when this book guides at $675 while *Strange Tales* #110 books at $345 and *Avengers* #4 at $465 I have trouble justifying it.

5. ***Adventure Comics* #210** This one almost speaks for itself. $1200 ? For what? It's is going to take alot to convince me that Krypto is worth almost as much as *Showcase* #22, or more than *Green Lantern* #1 or *Justice League* #1! If pet heroes are so great, why isn't the first Streaky guiding at $500 or the first Comet at $350? In my opinion by far, the most over-valued of the "'key"' Silver Age comics.

6. ***Batman* #171** First Riddler, that's nice. Not quite as nice as a first Joker or Penguin or even a Catwoman, but still neat. This comic also guides for more than either *Showcase* #20 or #27. I would think and hope that in any head to head test, collectors would take the *Showcase's*, even *with the 2nd Batman movie on the horizon* .

7. ***World's Finest* #94** Origin of the Superman/Batman team retold? I checked both *Superman* #76 and *World's Finest* #71, this story is different than either one, there is a $25 difference in the guide price between this issue and the #71. My advice is to look for the #71.One will probably find about eight or nine copies of the #94 before you even find a #71, but it is worth it. Great cover and good story, and in the long run I feel it will be much better than the #94.

8. ***Adventure Comics* #247** Who is the Legion Of Super-Heroes? Not that great of a team, and in the scheme of things nowhere near as historically important as books like *Brave And The Bold* #28 and #34 or *Showcase* #8 and #22. At any major convention this book seems to be the one key DC that there are always more sellers than buyers.

9. ***Conan* #1** This was the first "all-hype" comic book, before multiple-silver foil-glow in the dark-holographed-bagged-trading cards or anything else, all of fandom eagerly awaited this book. Can you believe that at one point this comic guided for $25 while *Brave And The Bold* #28 was only $15 !?!?!? If your looking for a great story and artwork at half the price, grab a *Swamp Thing* #1.

10. ***Platinum Spider-Man* #1** I know, this is really not a Silver Age comic, but I had to put it in anyway. Come on! $350 or more for one of 'only' 10,000 MINT COPIES?? What a terrible joke on collectors. Just try finding 10,000 copies of an *Amazing Spider-Man* #7 or #8, let alone MINT copies. This book has my vote as the most over rated books of all time!

Please remember these suggestions were not ranked in any order and I would love to hear some alternative proposals for over-valued comics (heck under-valued too). Send all comments to Sleepers in care of CBM.

Until next time...

Cash Paid For Historic "Ashcans!"

Do you have an unidentifiable comic with an odd black & white cover and color interior?

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In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

In recent years the collector's market has been deluged with a flood of objects tagged as "ashcan" comics. These contemporary previews and mini-comics are not the real thing.

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Notes of a self-appointed archivist.

By Shel Dorf

(Editors note: Today in 1992 Shel Dorf is turning a cover. He is still a comic historian but belongs to the professional cartoonist societies. He's now decided to use he's time doing his own art in watercolor painting and pastel portraits. In his teens he attended art school (Chicago Art Institute, Art Center in Los Angeles) and now after years in comic fandom has decided to pick up his own art career. The following article is Shel looking back once more before he moves on.)

Yes, I'm here to tell you I bought *Action* #1 and *Superman* #1, off the newsstand and read them over and over and traded them for other newer books. I'd take a carton of my old comic books on the handlebars of my bike and go over a couple of blocks to trade them for new books I hadn't yet read. Blue Beetle, Super Comics, Disney, Captain Marvel, Bullet Man, Doll Man, Batman...you name 'em - I had them all, but I also had a hobby which became an important part of my life. Taking a pair of sharp scissors in hand I cut out the *Dick Tracy* strip and pasted it in a scrapbook. The year was 1944, and I was 11 years old. It is now 1992 and at fifty-eight years old collecting continues to be a part of my life. Amazing! When I first read the newspaper comic strip, Dick Tracy was fighting a German spy named "The Brow". It grabbed me, and I've been a Chester Gould fan and collector ever since. It changed my life!

In those early days of World War II even we children helped the war effort. We took our wagons out after school and went from door to door collecting old newspapers. Then we'd tie and bundle them and bring them to school on Mondays. They were recycled into something the soldiers used. All of this took place in Detroit where we had three different papers, each with different comic strips, so we were well entertained. I pulled out all the comic sections (daily and Sunday) and saved them. My allowance was 25 cents per week and with that I went to the movies or bought comic books. We traded the comic books back and forth until they fell apart. Who knew they would someday be worth big money? In my spare time, I kept those scissors busy and the scrapbooks began piling up. It was always the same routine; six dailys to a page and a Sunday color page followed that. It's still a hobby I recommend! But in those days not too many people were into that. *Dick Tracy* remained my favorite with *Terry and the Pirates* coming up second

This hobby of my childhood hung on for years. When

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I grew up and earned my own money, I found some dealers in old comic strips and bought the dates I was missing. Eventually I wrote letters to Chester Gould, and he always wrote back! He had a heavy fan following so it's a tribute to the man's character that he answered all his fans personally

Once in 1948, when my Father had business in Chicago he took my brother and me along with him. I begged him to drive that extra thirty miles to Chester Gould's home in Woodstock, Illinois. With the help of a man in the little Woodstock grocery store we found our way to the Gould home. We'd made a phone call so Chet was expecting us. His two dogs, "Mugg" and "Hey you" ran out to meet us. We knew them by name because they were both in the strip. (I wonder if he deducted their dog food as professional expenses?!) Well, Chet greeted us warmly and signed a book I'd bound with leather covers of all my Dell *Dick Tracy* comics. Then I presented him with a watercolor painting I'd made. I was so taken at meeting my hero that I was frozen stiff. Dad had to do most of the talking Years later, Chet told me he thought my dad was one terrific father to drive his sons out to meet him. I was astounded that he remembered

Of course through the years, Chet continued to write and draw Dick Tracy and I continued to clip it and keep it in scrapbooks.

In 1964, one of the local collectors, put on our first comic swap meet. The next year we structured it and named it the Detroit Triple Fan Fair. Working with Jerry Bails and others I used my skills at organizing and did poster and flier designs. Attendance grew and it became an annual fun thing to do. At that time other cities began having comic conventions that we called "Comic Cons."

In 1969, I moved to San Diego California and using the skills I'd practiced in Detroit, I founded the San Diego "ComicCon" in early 1970. It was great fun working with the teenage comic fans in the city. They were quite bright and some even had their own comic book businesses. The Comic-Con grew larger through the years and became a great success. We added an awards evening and created our "Inkpot" award. After trying without success to get Chester Gould to come out to California, it was decided that I fly back to Chicago to present him the "Inkpot" in his office. That was the only time in the con's history that we've done that. But Gould was special. He called a Tribune photographer up to get a picture of the presentation and a reporter to write it up. Then he took me to lunch at his favorite tavern. We said our good-byes and he caught his Monday train back to Woodstock. It was lucky that I'd also brought my tape recorder because he gave me a great interview. That was the last time I saw him. However we continued to write to each other and I telephoned when I could. He was wonderful friend. When I got the job lettering *Steve Canyon* for Milton Caniff, Chet was very proud. He, too, was a fan of Caniff.

Being out on the west coast now and near Hollywood, I learned about the Warren Beatty *Dick Tracy* movie being planned. But it was almost ten years before it became a reality. In the meantime, I was hired to do a series of Dick Tracy reprint books for a company named Blackthorne Publishing. It was owned by a former Comic-Con staff member I'd known for years, Steve Schanes He and I worked together for four years on Tracy and other comic strip reprint books. I designed the books, including covers and wrote editorials. My personal Tracy collection came in handy with some extra rare drawings I put in the books (called the "Chester Gould Scrapbook")

Chet's daughter Jean loaned me her dad's proof books so we shot from quality material. The fan mail for the Tracy Books was wonderful. There is a hard core of dedicated Tracy fans out there. It had been thirty years since any publisher did a series of Dick Tracy Comics.

Around this time I established a "Shel Dorf Archives" collection at Ohio State University. That became the permanent home for all those childhood scrapbooks of comic strips.

Finally, there was a go ahead on Beatty's-movie

Shel when he was 7 years old with his grandmother, aunt, cousins, and his first comic book, Sure-Fire Comics #1, June 1940.

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Shel with Warren Beatty as Dick Tracy.

project. It was announced that it would be a Disney film. Later I learned that the crew of the movie were all buying my Dick Tracy comic books at Bill Liebowitz's "Golden Apple" bookstores in Los Angeles and using them for reference

Through voice actress June Foray, a dear friend known for Rocky & Natasha on the animated Bullwinkle Show, I got Warren's phone number and called him. He knew my name as editor of the books and became a friend. He asked me casting ideas (but didn't take any of my suggestions) and invited me to visit the movie set. I later learned that this was quite a privilege because it was a tightly closed set. Not even the Los Angeles Times reporters nor "Entertainment Tonight" were allowed on the set. The film was shot on rented sound stages at Universal Studios. Disney's lot wasn't large enough.

In February 1989, I walked onto the Dick Tracy set. Warren was shooting a scene in Tracy's office with "Flattop", and "Itchy". I watched the action on a little television monitor next to the sound man's station. When he was finished, Warren came over to me and greeted me warmly. "Shel! I'm sorry I don't have the whole Dick Tracy suit on." Beatty was in his shirtsleeves, "I wanted you to see the full effect!" Well, I was dumbfounded. Being a longtime moviegoer, I'd seen Beatty's whole career and was a little stunned. He and I had a very important thing in common, however, we both have this terrific appreciation for Chester Gould's Dick Tracy. He loved it as a child, too. I showed him a printing spread from the newest Blackthorne comic books and then I met some of the crew. Shooting began again and I took my place on a stool and tried to be invisible.

That same evening, I was taken around to other Dick Tracy sets on the sound stages. One was an old fashioned diner which was decorated for Christmas time, a second was a rooftop and another was Dick Tracy's apartment. Everything looked like it had been taken right from Gould's art. It was like stepping into the comic strip! I met Academy award winning set designer, Richard Sylbert, and congratulated him on his work. He was very happy to hear that a Tracy archivist was pleased with what he'd done. Later that evening, Madonna walked in and stood not two feet away from me. Warren came out of the set and embraced her, and I heard her say something to him (which I can't repeat here, sorry!). She is tiny but very beautiful.

My next visit to the set came months later in April. I'd arranged for the family of Chester Gould to visit the set. Excited, they flew in from Illinois and took rooms at a plush hotel in Universal City near the studio. I drove up from San Diego to meet them and we were all taken to the studio in a Dick Tracy van! VIP treatment. And why not? As Warren later mentioned, "Without Chester Gould we wouldn't have a movie!" Our party included Gould's daughter Jean Gould O'Connell, her son and his wife (Tracy and Cindy), her daughter Sue and her husband Brett Sanders and family friend, Rich Pietrzyk.

We were taken to a set where Warren was directing Al Pacino who plays "Big Boy." Big Boy's office above his nightclub was the headquarters for all the other villains, Influence, Itchy, Flattop and Pruneface who were gathered along with the captured Tess Trueheart. Big Boy was emptying money from his safe and piling it into Tess' arms, ready for a getaway, while Tracy and the cops are downstairs breaking into the club.

When the scene finished Warren greeted the Gould family warmly, and Jean told him she had a video taped message from her Mother, Edna Gould who was too fragile to make the trip. After spending a few moments with us Warren went back to the next scene. Then John Caglione, Jr. and Doug Drexler, the two makeup geniuses on the film invited us to the makeup trailer parked outside the sound stage. Inside, we watched actor Henry Silva, who played Influence, being made up. Everyone came in to meet us and get their makeup retouched. We kibitzed with Seymour Cassel ("Sam Catchem"), James Keane ("Pat Patton"), Ed O'Ross ("Itchy"), Bill Forsythe ("Flattop") and Mandy Patinkin ("88-Keyes"). Then we broke for a catered dinner with the crew outside the sound stage.

Jean O'Connell said this all was tremendously exciting for her. The last time she was in Hollywood was when her father was on Ralph Edwards' "This is Your Life" TV show in the '50's. After dinner we watched a second unit crew pick up shots of a basement furnace

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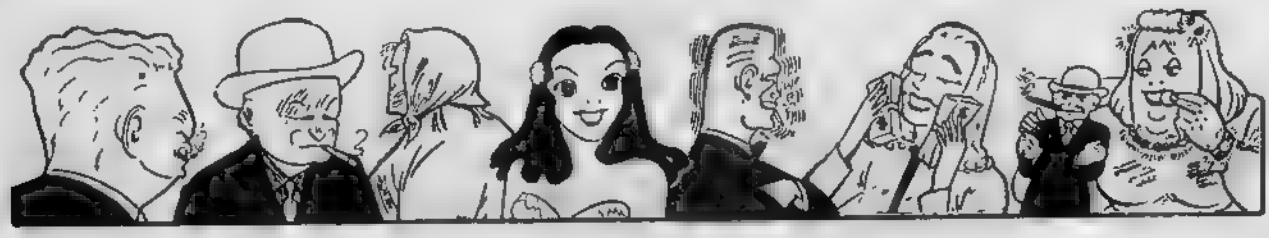

The photo at right was taken at the 1990 San Diego Comic-Con by Josh Ritter. From left to right: Will Eisner (The Spirit), Shel Dorf (SD Comic-Con Founder), Burne Hogarth (Tarzan), Jerry Robinson (Batman), and Jack Kirby (Fantastic Four).

ready to explode. The room filled with steam and the furnace shook. They told us that in the film, villains have tied Tracy to a chair in front of this furnace ready to explode. When they got their footage, Jean sat in the chair, and they filmed an interview with her. She told what it was like growing up with Dick Tracy. She has such loving memories of what a great father Chet was, and also how he adored his grandchildren. When I visited Woodstock a few years ago, Chet's widow Edna told me then how supportive and loving a husband he was. His formula for happiness seemed to be hard work and mutual respect.

We ended our visit that day quite late. The next day, I had a business conference so the family went by themselves to the set. The following day Sody Clampett ("Beany and Cecil") gave a cocktail party for the Gould family, and we watched Bob's old Daffy Duck cartoon, "The Great Piggy Bank Robbery" where Daffy played Duck Twacy which they had not seen before. They loved it! Sody and her family live just underneath the famous "Hollywood" sign. The view at night from her living room is a spectacular panorama of the lights of Hollywood. Our friends from Illinois got the full experience.

Another time on the set, I watched Madonna shoot a scene with Al Pacino, Mandy Patinkin and a line of chorus girls. They shot for six hours, and Madonna sang a Stephen Sondheim song called "More." Warren had a quiet, gentle way of directing which kept everything light, but he kept retaking shots until he was satisfied. He's quite a craftsman. Too bad the interviewers don't ask him questions about movie making. Everyone at Mulholland Productions cared so much about getting a good film. The Disney mat and paint department have done a skillful job of creating the illusion of Chicago in the late 1930's.

When the "Dick Tracy" movie was finished, Disney studios sent me to represent the studio at the Premier in Woodstock. The theme of Dick Tracy Days 1990 was "Dick Tracy Comes Home". It was a week long celebration culminating with the showing of the movie and a party at Woodstock Country Club afterward. I traveled in a white limo. VIP treatment all the way. There was a lightning and thunder storm that night. We chose to think it was Chet Gould up in heaven sending down his approval! The celebration so charged up the people of Woodstock, that they decided, to do Dick Tracy Days every year. I was back in 1991, sponsored by a hammer manufacturer, along with the two makeup artists of the film who brought the "Oscars" they'd won on the movie. The Chester Gould Memorial Museum was dedicated and the week-long celebration was an exciting event. I'm told thousands of tourists have gone through the Museum in just the first eight months. It's the only museum in the country dedicated to a single cartoonist.

This world of the collector in which we move can be rewarding in ways you'd never expect!

So there you have it. Our esteemed publisher, Gary Carter has asked me to tell my story. The above is part of it. Who knows what's next? Thanks for listening!

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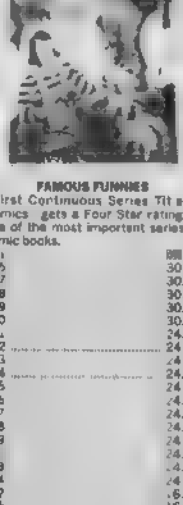

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Seduction Of The Innocent

Revisited

Part II

"... completely harmless ...?"

Almost six years before the publication of the book *Seduction Of The Innocent*, Dr. Wertham began to hone his guilt-by-association logic concerning the evils of comic magazines. This exerpt from an article published in the May 1948 issue of *The Saturday Review of Literature* is a stylistic precursor of things to come.

– Michael Naiman

The Comics . . .Very Funny!

By FREDEREIC WERTHAM, M. D.

An anxious mother consulted me some time ago. Her four-year old daughter is the only little girl in the apartment house where they live. The boys in the building, from about three to nine years old, hit her, beat her with guns, tie her up with rope whenever they get a chance. They hit her with whips which they buy at the circus. They push her off her bicycle and take her toys away. They handcuff her with handcuffs bought with coupons from comic books. They take her to a vacant lot and use her as a target for bow and arrow. They make a spearhead and scare her. Once, surrounding her in this way, they pulled off her panties to torture her (as they put it). Now her mother has fastened the child's panties with a string around her neck so the boys can't pull them down.

What is the common denominator of all this? Is this the "natural aggression" of little boys? Is it the manifestation of the sex instinct? Is it the release of natural tendencies or the imitation of unnatural ones? **The common denominator is comic books.**

The experts of the comic-book industry tell us that what the children read in comic books is pure fantasy. But when I examine these many children and adolescents who tell me what they read in comic books I ask myself with Bernardo in Hamlet, "Is not this something more than fantasy?"

A thirteen year old boy in Chicago has just murdered a young playmate. He told his lawyer, Samuel J. Andalman, that he reads all the crime comic books he can get hold of. He has evidently not kept up with the theories that comic-book readers never imitate what they read. He has just been sentenced to twenty-two years in jail; while the comic book publishers who killed his mind with thoughts and methods of murder, and their experts who say his reading was good for him, continue as before.

There are two opinions about comic books. The one says they are very harmful to children; the other says they are good for the little kiddies. John Mason Brown has called the comic books the "Marijuana of the nursery." The question can be put this way: **Are comic books the marijuana of the nursery or the penicillin of a happy childhood?** This difference of opinion is reflected also in the conflict in the child's mind. Briefly summarized, it is a conflict between super-ego and submachine gun.

What is the case **for** the comic books? Seventeen points are adduced in favor of them. It is said.

<for the sake of condensing the article not all are listed..ed.>

1) That the children have their "own choice" in selecting this literature. (Go to any candy store or newsstand, and see what other books you can get for ten cents. As far as their free choice is concerned, in a Chicago school recently the pupils collected and burned all the comic books and then went around and persuaded the dealers in that neighborhood not to handle them any more.)

5) That there are good comic books. (That reminds me of the story of the polite clergyman who was asked about a bad egg which he had just started to eat: "Isn't it good?" "Madam," he answered, "parts of it are excellent.")

7) That the children don't imitate these stories. (But the increase of violence in juvenile delinquency has gone hand in hand with the increase in the distribution of comic books.)

8) That comic books prevent crime and delinquency. (As a matter of fact, we are getting to the roots of one of the contributing causes of juvenile delinquency when we study the influence of comic books. You cannot understand present-day juvenile delinquency if you do not take into account the pathogenic and pathoplastic influence of the comic books, that is, the way in which they cause trouble or determine the form that trouble takes.)

9) That in comic books children are never threatened, killed or tortured. (But that happens in even "good" comic books. In one comic book a little boy is stuffed into a sack with the following dialogue: "Stop struggling, in you go." And the little boy, "No..No..I want my mother."

11) That comic books make a lot of money. (They do!)

13) That comic books must be alright because they are so wide spread. (That is like saying that

infantile paralysis is all right because so many children have it.]

16) That comic books are socially harmless. [On the contrary, they immunize a whole generation against pity and against recognition of cruelty and violence.]

It is pretty well established that seventy-five percent of parents are against comic books. [The other twenty-five percent are either indifferent or misled by propaganda and "research."] Since the comic-book industry enjoys second-class mailing privileges, the parents, as taxpayers, are paying for what they do not want. The apologists of comic books, who function under the auspices of the comic-book business [although the public is not let in on that secret], are sociologists, educators, psychiatrists, lawyers, and psychologists. They all agree that this enormous over-stimulation of fantasy with scenes of sex and violence is completely harmless. They all rely on arguments derived from misunderstood Freud and bandy around such words as "aggression," "release," "vicarious," "fantasy world." They use free associations to bolster up free enterprise.

My own clinical studies and those of my associates of the Lafargue Clinic, the first carried out independently from the comic-book industry, and the first leading to their condemnation, have convinced me that comic books represent systematic poisoning of the well of childhood spontaneity. Many children themselves feel guilty about reading them.

The worst sector of comic books is increasing and the best, if there is a best, is getting smaller. The comic-book publishers seduce the children and mislead parents. Their mass production is a serious danger to the production of good inexpensive children's books. The publishers of these good children's books, instead of fighting the experts of the comic-book industry and decoding their "codes," lie on psychoanalytic couches themselves, and delve into their own dreams instead of providing decent fare for the dreams of childhood.

When I recently conducted a symposium on the psychopathology of comic books I was blamed for not allotting more time to a representative of the comic-book business who was there. I am even more guilty than that: I once conducted a symposium on alcoholism and didn't invite a single distiller.

Fredric Wertham is senior psychiatrist, New York City's Department of Hospitals, Director of Bellevue and Queens General mental hygiene clinics and author of "Dark Legend: A Study in Murder."

"Marijuana of the Nursery"

– "Jo-Jo Congo King," Fox Feature Syndicate, Inc.

"Apologists for comic books ... all agree that over-stimulation of fantasy with scenes of sex and violence is completely harmless ...

- "True Crime Comics," Magazine Village, Inc

This picture was introduced for the defense in the case against Creative Age Press, charged with violating the Penal Code in publishing "The Gilded Hearse." Dr. Wertham argued that censorship of literature for adults is unnecessary–for children, mandatory, but ignored.

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SCARCITY OF GOLDEN AGE DC:

An Objective Data Set

by

Dr. Patrick M. Kochanek

Installment II: *Flash Comics* #s 1-104

In the second installment of this series, we will assess relative scarcity of books in the DC Golden Age *Flash Comics* run by examining again from two perspectives: 1) the objective data set of copies offered for sale to the general public during the past six years (see previous issue of *CBM* for the details of this data set), and 2) the opinion of six experienced dealers and/or collectors willing to contribute to this series as experts. Again, the experts had no knowledge of the information in the data set prior to making their selections.

Flash Comics #16 (Apr 1941) ©DC
This issue was advertised for sale only three times during the test period.

Comment

Again, the objective data set suggests the existence of some specifically scarce issues. Unlike the data collected on *Adventure Comics* (see the first part of this series in last month's issue of *CBM*), no single issue of *Flash Comics* is an outlyer with a huge difference from the pack. Instead, a somewhat more normally distributed data set is suggested (particularly on the scarcity side of the distribution) and this is shown in the diagram on facing page.

The scarcest two books in the *Flash* run based on the results of the data set are #s 16 and 82. That Flash #16 is the scarcest *Flash* is somewhat surprising, although there does seem to be a genuine nadir in incidence between #s 15 and 18. That *Flash* #82 is one of the scarcest is not at all surprising. One of the experts (Joe Dungan) actually picked it as his rarest issue of *Flash*. Indeed, of the experts polled, Joe is very likely the most knowledgeable on the current scarcity of Golden Age *Flash* issues since he has actually been attempting to put together a high grade *Flash* run for years. Indeed, he was doing this with particular fervor during the actual time of the data collection (the last six years). As is evident, the validity of the data set is very much supported by Joe's selections. Shown shaded in the distribution diagram, two of Joe's five selections were among the six scarcest *Flashes* in the data set, and four of his five selections were in the scarcest 25% of the data set. Certainly, "Joe knows *Flash*."

A few additional points of interest. It must be stated that it is uncertain whether the difference between 3 and 5 copies of a given issue offered for sale is a statistically significant one based on the size of the data base. Nevertheless, trends are certainly suggested by the data base, and it is the best objective information currently available. As discussed, the data collected very likely overestimates keys. The 32 and 17 copies of *Flash Comics* #1 and #104 respectively offered for sale during the eight year collection period, certainly suggests this. Actually, because of their high guide value, it may be that issues 100-104 are also all over-represented in the data set. Two of the six experts selected #103 as scarce, and I had #103 on my list before the data collection was begun. Number 77 was my top choice prior to collection of the data set. It is noteworthy that #77 was elusive enough to be the

ISSUE#	MONTH	YEAR	DATA
1	January	1940	32
2	February		13
3	March		18
4	April		11
5	May		17
6	June		8
7	July		10
8	August		24
9	September		15
10	October		19
11	November		15
12	December	1940	14
13	January	1941	6
14	February		21
15	March		8
16	April		3
17	May		6
18	June		8
19	July		15
20	August		10
21	September		18
22	October		11
23	November		10
24	December	1941	10
25	January	1942	16
26	February		8
27	March		9
28	April		6
29	May		11
30	June		10
31	July		7
32	August		9
33	September		10
34	October		8
35	November		5
36	December	1942	7
37	January	1943	7
38	February		22
39	March		10
40	April		9
41	May		9
42	June		12
43	July		13
44	August		8
45	September		21
46	October		7
47	November		9
48	December	1943	14

ISSUE#	MONTH	YEAR	DATA
49	January	1944	7
50	February		5
51	March		6
52	April		7
53	May		7
54	June		5
55	July		8
56	August		9
57	September		8
58	October		15
59	November		10
60	December	1944	14
61	January	1945	10
62	February		15
63	March		8
64	April		7
65	May-Jun		13
66	Aug-Sep		6
67	Oct-Nov	1945	12
68	Dec-Jan	1946	14
69	Feb-Mar		20
70	April		16
71	May		8
72	June		15
73	July		10
74	August		11
75	September		11
76	October		10
77	November		7
78	December	1946	8
79	January	1947	11
80	February		7
81	March		11
82	April		4
83	May		7
84	June		6
85	July		12
86	August		10
87	September		13
88	October		15
89	November		6
90	December	1947	7
91	January	1948	6
92	February		9
93	March		12
94	April		9
95	May		5
96	June		13
97	July		6
98	August		11
99	September		9
100	October		11
101	November		9
102	December	1948	9
103	January	1949	10
104	February	1949	17

book which completed the original *Flash* run of the Carter family back in the middle seventies.

A final comment regarding *Flash* #56 and the *Photo Journal Guide* phenomenon. Ernie Gerber listed *Flash* #56 as the rarest *Flash* in the Photo Journal Guide, and was unable to acquire a photograph of it for his pictorial book (one of only a very few DCs not pictured). At the time the Gerber book appeared on the market, there were four copies of *Flash* 56 In the data set, which had it in the rarest 25% of the run at that time, but not the rarest. In defense of potential true scarcity of #56, however, five copies were offered for sale (at well above Overstreet listing) in the short time period after Ernie's book appeared on the market. They are, of course, in this data set as presented above. Thus, it is likely that #56 is over-represented in the data set by this effect, but, it is still unlikely to be the rarest *Flash* – based on the pre-*Photo Journal Guide* data set.

Once again, thanks to the experts for their willingness to contribute to this ongoing series.

Next installment — Golden Age *Green Lantern* #s 1-38.

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COMIC BOOK CHARACTER MEMORABILIA Price Update

by John Snyder

Recently during a national mail order auction a number of record prices were paid (in cash no trades) for rare memorabilia. I thought CBM readers might find it interesting to see the amazing prices that are being realized in this exploding market. In addition to the nearly 100 items in the chart on the facing page, a few other sales are noteworthy. They are: Howdy Doody Jack-In-The-Box Ring (early 1950s) $5,325, Green Hornet Plastic Ring (1930s) $1,400, Shadow Instructions for the Blue Coal Ring with mailer (late 1940s) $810, Sky King Aztec Ring (1952) $800, Jack Armstrong Captains Badge (1940s) $939, Jack Armstrong Heliograph Distance Finder (1940s) $1,050, and the Friends Of The Phantom Membership Card (late 1930s) $225. Please consider all the information reported here an update to my article in CBM #8. Happy collecting

At right: Designed to stand in the theater lobby and standing 6' tall, the only surviving example of the incredibly beautiful Superman Standee which recently sold at auction for $14,250. It was produced as part of the Superman cartoon promotional material in the early 1940's, and has an imprint at the bottom that is truly historical, considering its age! It reads:

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ITEM	CIRCA	Cash Sale
Batman Paper Mask (Movie Serial)	1943	$750 00
Buck Rodgers Map (Cocomalt)	1935	$500.00
Buck Rodgers Pinback (Club)	late 1930s	$920.00
Buck Rodgers Saturn Ring	1944	$875.00
Buck Rodgers Solar Scout Patch (Cream-O-Wheat)	1936	$1,675.00
Bugs Bunny Comics Ad Quaker Puffed Wheat Cereal Box	early 1950s	$800 00
Captain America Kit	1941	$1,500 00
Captain Battle Boys Brigade Pinback	1942	$575 00
Captain Gallant Club Membership Badge & Card	1950	$275.00
Captain Marvel Beanie	1944	$350 00
Captain Marvel Cardboard Sign (statuettes) SEE AT RIGHT	1946	$2,000.00
Captain Marvel Ring (Clothing Store Give-away)	1946	$4,000.00
Captain Marvel Special Edition Comics (Theatre Giveaway)	1940	$4,000 00
Captain Marvel Stamps (Comic Giveaway)	1944	$500 00
Captain Marvel Statuette	1946	$3,500.00
Captain Marvel Stauettes (set of 3, 5 inches tall)	1946	$8,500 00
Captain Marvel Stauettes (set of 4, 6 inches tall)	1946	$10,500.00
Captain Midnight Flight Commander Badge	1939	$1,500 00
Captain Midnight Flight Commander Ring (Plastic)	1955	$900.00
Captain Midnight Mask (Skelley Oil)	Early 1950s	$750.00
Captain Midnight Sun God Ring (Ovaltine)	1946	$1,500 00
Charlie McCarthy Ring (Chase & Sanborn Coffee)	1936	$375 00
Cisco Kid Hat Ring	1950	$450.00
Cisco Kid Saddle Ring	1950	$400.00
Clarabell Hat Ring (Howdy Doody Show)	1955	$400 00
Dick Tracy Air Detective Bracelet	1938	$550.00
Dick Tracy Monogram Ring (Quaker Oats)	1939	$1,500.00
Dick Tracy Promo Sign (Quaker Oats)	1938	$550.00
Dick Tracy Secret Detecto Kit	1938	$575 00
Disney War Bond Kit	1944	$425 00
Doc Savage Medal Of Honor (pulps)	1930s	$2,000 00
Doc Savage Radio Sign (Cardboard)	1938	$400.00
Don Winslow Club Ring (Kelloggs)	1939	$1,500.00
Donald Duck "Living" Toy w/ Pep Box Magnet	1949	$350.00
Donald Duck Cardboard Sign (Sylvania)	late 1940s	$925.00
Flash Pinback	1942	$1,000.00
Green Hornet (pez)	1960	$450 00
Green Hornet Seal Ring (General Mills)	1947	$1,500 00
Hoppy (Hopalong Cassidy) Timex Statuette	1949	$1,750 00
Howdy Doody Post Toasties Box (Mask)	Early 1950s	$750 00
Jack Armstrong Glow-In-The-Dark Whistle (Wheaties)	1941	$1,150.00
Lone Ranger & Tonto Ice Cream Dolls	1939	$2,000.00
Lone Ranger Badge (Fo Lee Gum)	early 1950s	$800.00
Lone Ranger Chief Scout Postcards (set of 5)	1938	$450.00
Lone Ranger Club Cardboard Sign (Merita)	1948	$1,575 00
Lone Ranger Siren Whistle	1941	$900 00
Lone Ranger Target Game (Cardboard, Morton Salt)	1938	$450 00
Mary Poopp ns (pez)	1960	$400 00
Melvin Purvis Secret Scarab Ring (Post)	1936	$1,200 00

ITEM	CIRCA	Cash Sale
Orphan Annie Altrascope Ring (Radio)	1942	$2,500.00
Orphan Annie Initial Ring	1941	$1,050.00
Orphan Annie Microscope Ring	1941	$1,575.00
PEP pins set (86)	1945	$1,650.00
Pez-Hippo Head	1950	$400.00
Pez-Pineapple Top	1950s	$650.00
Phantom Club Pin (Comic Club)	Early 1940s	$655.00
Popeye Statuettes Set (Popeye, Olive Oil, Wimpy)	1944	$650.00
Range Rider Ring (T V)	1960	$430.00
Rin Tin Tin Walkie Talkies w/ Cereal Box (Nabisco)	1950	$250 00
Roy Rodgers Cardboard Standee (cereal)	1950	$2,500 00
Roy Rodgers Hat Ring	1950	$375 00
Sgt. Preston & King Poster (prize)	1950	$650.00
Sgt. Preston 10-IN-1 Trail Kit	1956	$450 00
Sgt. Preston Yellow Membership Badge (cereal)	Early 1950s	$2 000.00
Shadow Cardboard Sign SEE LOWER LEFT	1947	$800 00
Shadow Ring (Carey Salt)	1947	$1,000.00
Shield "G Man Club" Pinback	1941	$300 00
Skippy's Own Book Of Comics (toothpaste)	1934	$2,200.00
Snap, Crackle, Pop Rings (kelloggs)	Early 1950s	$1,050 00
Space Patrol (cereal box/Space Patrol Club)	Early 1950s	$1,000 00
Space Patrol Gun (Plastic)	1950	$675.00
Space Patrol Lunar Fleet (Punch-out)	1950s	$820.00
Space Patrol Powder Ring	1950	$750 00
Strait Arrow Cardboard Standee (Nabisco, 5 ft. tall)	1949	$1,500 00
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Superman Beanie with 2 propellers (Kelloggs)	1948	$1,000.00
Superman Cardboard Shield (Bread)	1942	$500 00
Superman Cardboard Standee (6 ft., Movie Serial)	1940	$14,250 00
Superman Charm	1948	$600.00
Superman Circular Badge (Gum-Inc.)	1940	$2,000 00
Superman Movie Serial Pin	1940	$1,500 00
Superman Picture Compartment Ring (Candy)	1940	$5,500 00
Superman Secret Compartment Ring (Gum-Inc.)	1940	$6,000 00
Superman Rectanguar Patch	1940s	$3,000 00
Superman Square Patch	1945	$1,950 00
Superman's Christmas Adventure (Macy's & others)	1940	$1,200 00
Superman-Tim Ring	1947	$1,500 00
Tarzan Puzzle (In Mauer)	1935	$350 00
Ted Williams Baseball Ring	late 1940s	$500 00
Tom Mix Dangle Bracelet (Ralston)	1936	$600 00
Tom Mix Deputy Ring (Chicle Gum)	1934	$4,000 00
Tom Mix Rodeo Rope (In Box)	1933	$350 00
Tom Mix Spinner Ring (C rcus)	1933	$500 00
Tonto Poster (Large)	1950	$300 00
U.S. Jones Cadet Kit	1941	$1,275.00
U.S. Jones Club Pinback	1941	$980 00
Valric The Viking Ring (All Rye Flakes)	1948	$1,500.00
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Grendel, Mage, & Demon

Kelley Jones
Sandman & Aliens

Bill Messner Loebs
Wonder Woman, Flash, & Journey

Dick Sprang
Golden Age Batman Artist

Matt Feazell
Cynicalman & ZOT!/Dimension 10½

Tim Dzon
Avengers/West Coast & Marvel Comics Presents

David Quinn
Faust

Jim Valentino
Guardians of the Galaxy

Ken Mitchroney
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MEN OF MYSTERY

by Jeff Gelb

BLACK WIDOW
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SAHLE and KAPITAN

Marvel's first **BLACK WIDOW** resided in the pages of three early Golden Age titles: *Mystic, USA* and *All Select*. No explanation was given as to why our heroine was made responsible for bringing unworthy souls to Hell, but such was her task. A truly spooky concept, those "soul-less" eyes probably gave a kid or two some sleepless nights way back in the 1940s.

Next: Yet another spider heroine - "Spider Queen".

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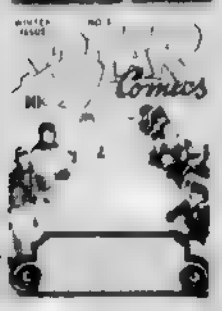

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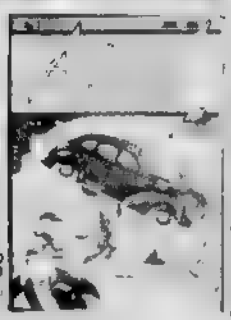

NOT IN THE GUIDE

by Larry Curcio

What's a sleeper? We could argue — overlooked, little known, undervalued. .. Let's face it though, the best sleepers, or the ones that people really want to hear about, are the ones that are not noted or not noted correctly in the Guide, and once they're made public, become they are immediately apparent as undervalued. Besides this, it should be an issue that more than a few of us should have some hope of locating for "cheap" or in super high grade or even in multiples, before the "cat really gets out of the bag". A good example of this would be *Batman* #155 or *Lois Lane* #70 about a year and a half ago. Back then these two issues were considered common issues in the run and guided for the same as surrounding issues. Once properly noted, however, their value became something people could compare to *Batman* #171, thus making them potentially worth many times what they listed for at the time. Of course, these two characters (reportedly) appearing in the next Batman movie hasn't hurt.

So what's next? At this time I can think of no more unknown and undervalued comics than the following, although recent writings in these pages have come so close to striking this vein it hardly seems hidden at all. In January 1959, Atlas/Marvel introduced two titles, *Tales of Suspense* and *Tales to Astonish*, two long-running, main-line titles. One month prior they introduced the short-lived *Strange Worlds*, arguably the first pre-hero Marvel book, but the absolute only thing that separates these from the horror/mystery/sci-fi material that immediately preceded it is that they began to consistently feature art by the two best liked and important Marvel artists, Jack Kirby and Steve Ditko. (The monster/menaces didn't start until about the sixth issues in these runs.) But pre-hero Marvel had four long-running, main-line titles, and Kirby/Ditko art appears for the first time in *Strange Tales* and *Journey into Mystery* at the same time as *TTA* and *TOS* #1. The first Kirby/Ditko issue of *Strange Tales* is #67, dated February 1959. This title was bi-monthly and there was no January issue. *Journey into Mystery* #50, dated January 1959, starts Ditko art, with Kirby beginning in #51.

These issues guide for a fraction of what I believe one would now compare them to — *Strange Worlds*, *TTA* and *TOS* #1s, as they "line up" with these books in every regard except that they're not number ones. A special bonus here is that all following issues of *Strange Tales* #67 (68, 69, 70, etc.) and *Journey into Mystery* #50 (51, 52, 53, etc.) line up with *TTA* and *TOS* #2, 3, 4 etc. (See chart to compare)

Hopefully nothing further needs to be said, except for exactly what *Journey Into Mystery* 50 up and *Strange Tales* #67 up should guide for.

For the record, covers by these artists start with *Journey into Mystery* #52 and *Strange Tales* #68, though this one may only be a "half" Kirby cover as the space ship featured just doesn't look like Kirby, while the people featured do. Also, I've been looking for these issues for about a year and a half and will report that the issues I've had the most trouble locating are *JIM* #50 & 51 and *Strange Tales* #68.

Where's the origin of the Penguin??? Boy, this one would sure be a sleeper, if you could find it, as it's not noted anywhere in the Guide and they've got him in the next movie. Well, I found it! Unfortunately, the speculation minded collector will be much let down. The first telling of the origin of the Penguin is in *The Best of DC* #10, a 1981 digest (bummer) featuring Secret Origins of Super-Villains. Yes, that's digest, as in 5" by 6 1/2", as in not really a comic book. It does guide for a mere 80 cents though. Now watch it become a hot item anyway.

Speaking of origins, Sgt. Rock's origin is first told in *Our Army at War* #90 and is not noted in the Guide. What the Guide notes as his origin, *Our Army at War* #128, is really a brief re-telling. The other version is in *Showcase* #45, and is the most detailed and, in my opinion, the best telling of his origin. These all tell the same story of how Sgt. Rock got his stripes.

The Silver Age Hawkman's origin is also incorrectly noted in the Guide. There is no origin in *Brave and the Bold* #34, and this issue is his "1st app." only. Hawkman's origin is first told (and I believe only told) in *Brave and the Bold* #43, in a marvelous full-length story with Joe Kubert art that also tells the origin of Hawkman's uniform and the Thanagar police force as well.

Until next time ... happy hunting!

Strange Worlds (Dec 1958)		Tales Of Suspense (Jan 1959)		Tales To Astonish (Jan 1959)		Journey Into Mystery (Jan 1959)		Strange Tales (Feb 1959)	
1	180.	1	425.	1	400.	50	46.	67	40.
2	105.	2	190.	2	185.	51	46.	68	40.
3	80.	3	190.	3	140.	52	46.	69	40.
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THE HEAD 1959
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WORLD WITHOUT END 1956

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BEAST FROM 20 000 FATHOMS 1953
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CREATURE WITH THE ATOM BRAIN 1955
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DRACULA HAS RISEN FROM THE GRAVE 1968
FACE OF FU MANCHU 1965
FIRST SPACESHIP ON VENUS 1963
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#7 g-vg - 30.00; #10 nm 150.00
#10 vg+ 50.00
#10 vy light store name on cvr ow vg-fn 48.00
#14 ½" sq pc out top sp ow vg 33.00
#18 fn-nm 75.00
#19 ½" tear bottom cvr ow vg-fn 45.00
HAVE GUN, WILL TRAVEL..FC 931 vg-fn 17.00
#5 m - 28.00; #5 nm 26.00
#5 ½" tear top cvr & most pgs ow fn 7.50
#6 light tan pgs ow nm 24.00
#6 vg - 6.50; #7 m 28.00
#7 nm - 26.00; #8 nm-m 28.00

HENNESEY..FC 1280 nm 24.00
HERCULES..FC 1006 fn+ 23.00
HERCULES UNCHAINED..FC 1121 vg 12.00
HEROIC..#24 nm 30.00
#32 nm 20.00
#41 ½" cor off cvr ow fn-nm 10.00
#42 nm-m 22.00
#47 sm pc out top sp ow fn-nm 7.00
#49 fn+-nm - 11.00; #55 nm 14.00
#56 nm - 12.00; #57 m 15.00
#58 nm - 12.00; #59 fn-nm 7.50
#64 fn-nm - 7.00; #83 fn 4.00
#87 fn 7.50
HIGH ADVENTURE.(Lowell Thomas)..FC 1001 vg-fn 7.00
HIT..#13 vy light water stain upper rt ow fn-nm 175.00
#36 vg+-fn - 24.00; #44 fn 19.00
#48 sev sm pcs tape inside cvr edge ow vg-fn 16.00
HOLIDAY COMICS.(Star)..#5 g 16.00
HOLLYWOOD SECRETS..#1 vg+ 35.00
HOPALONG CASSIDY..#17 vg+ 18.00
#23 fn-nm - 37.00, #23 vg+-fn 20.00
#23 fn - 22.00; #26 fn+-nm 40.00
#26 vg-fn 19.00
#27 1" tear bk cvr ow fn 20.00
#28 fr-g 4.00
HOPPY THE MARVEL BUNNY WELL KNOWN COMICS.. Bestmaid/Lowe giveaway vg+, blue copy 14.00
HOT WHEELS..#1 fn+-nm (Toth cvr & art) 10.00
HOUSE OF MYSTERY..#108 vg-fn 3.75
#166 fn+ - 5.00; #168 vg 2.00
#169 vg-fn - 5.00; #170 fn 6.00
#171 fn 6.00
#35 ½" tear top cvr ow vg-fn 4.00
#39 brown pgs ow vg+-fn 4.00
#40 vg-fn, #44 vg+ 4.50
#59 vg+ 3.00
#92 vg(1st. Swamp Thing) 30.00
HOUSE OF TERROR.(3-D) #1 browning pgs ow nm-m 80.00
HOWARD THE DUCK..#1 nm-m 7.50
HOWDY DOODY..#12 vy sm hole bk cvr near sp ow fn+-nm 13.00
#16 slight browning inside cvr edges ow nm 20.00
HUCKLEBERRY HOUND CHUCKLEBERRY TALES..#1 brownish pgs ow fn 8.00
HUEY, DEWEY & LOUIE JUNIOR WOODCHUCKS..#31 m 2.50
HUMAN TORCH..#2 (#1) Fall 1940 vg 990.00
#3 (#2) Winter 1940, nm 1,500.00
#3 (#2) vg 425.00
#4 (#3) Spring 1941, 2" tear on 2 pgs & 3/4" tear on 2 pgs & ¼" tear top cvr ow vg-fn 310.00
#14 fn+-nm 300.00
#30 3/4" tear on 2 pgs & 1/8" cvr tear ow fn+-nm 200.00
IBIS, THE INVINCIBLE..#1 pc ¼" x ¼" out at top staple ow fn 180.00
#2 1 3/4" cor off cvr & some pgs ow fr-g 18.00

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MARVEL FAMILY..#4 erased name 2 places ow vg+-fn 43.00
#19 4¼" cor crease ow fn 25.00
#21 sm nick out top bk cvr ow fn-nm 35.00
#24 fn-nm - 43.00; #24 fn 24.00
MARVEL MYSTERY..#7 1¼" cor off 1 pg ow fn-nm 875.00
#7 2 long tears on 1 pg & 1" x 1" pc out top 1 pg but section attached to next pg ow fn-nm 650.00
#10 fn+ 530.00
#11 fn+ - 425.00; #13 fn 420.00
#16 nm 650.00
#16 top cut slightly off register. Rt is ½" higher than left side ow fn+-nm 450.00
#17 two sm tears rt cvr edge ow fn 275.00
#18 vy light vertical crease 1¼" from rt cvr edge ow fn-nm 300.00
#21 vy, vy light center crease ow nm 450.00
#23 slight rust on top staple ow fn-nm 275.00
#32 vy light center crease & vy light 1" cor crease frt & 3" cor crease bk ow fn+-nm 190.00
#33 vg - 150.00; #34 fn-nm 285.00
#47 ½ cvr tear ow fn+ 150.00
#47 1/3 cm ow g 40.00
#61 printed & cut off register, top is ½" narrower than bottom ow vg+-fn 75.00
#66 fn - 160.00; #68 fn 120.00
#74 slight paint touch-up on logo ow fn 65.00
MARVEL PREMIERE..#15 fn+-nm (Iron Fist) 20.00
MARVEL SUPER-HEROES..#16 fn+-nm (G.A. reprints) - 7.00, #20 nm 8.00
MARVEL TALES..#104 vg+-fn (Wolverton) 75.00
#148 3/4" cvr tear ow g+-vg 5.00
MARVEL TALES.(1980)..#118 fn+-nm 1.50
MARY MARVEL..#1 vg+-fn 165.00
MASTER..#16 set of neat staple holes frt cvr under M in logo & also in rt margin of sev pgs ow nm 325.00
#22 nm (Bulletman & Capt. Marvel Jr. fight Capt. Nazi) 1,500.00
#26 ½" tear top sp ow m 325.00
#27 vy sm nick top sp ow nm-m 320.00
#39 narrow oc sp missing ½" from bottom, not visible from front ow fn-nm 110.00
#44 vy slight stress tear at staple & ½" tear bottom cvr ow fn+-nm 90.00
#57 fn-nm - 45.00; #75 nm 55.00
#79 fn+-nm - 40.00; #88 vg+-fn 17.00
#90 vg+-fn 14.00
#96 sm date stamp top bk cvr ow nm 45.00
MASTER OF THE WORLD..FC 1157 fn-nm 15.00
MAVERICK..FC 892 (#1) vg 16.00
FC 962 vg+-fn 14.00
FC 980 3" cor crease ow vg-fn 12.00
#9 vy sm nick out rt cvr edge ow fn+ 11.00
#10 large water stain bk cvr ow fn 6.00
#11 vg+-fn - 12.00; #12 vg+ 9.00
MEET CORLISS ARCHER..#1 fn-nm 135.00
MEL ALLEN..#5 (#1 on inside) fn+-nm 20.00
#5 fn - 10.00; #5 vg-fn 7.50
MEN'S ADVENTURES..#15 g-vg 2.50
MERRY-GO-ROUND..#1 fn (9-10/47) fn 8.00
#1 browning pgs ow fn-nm 7.50
#1 vg+ 3.50
METAL MEN..#8 vg+ 7.50
#19 loose at bottom staple ow fn 4.00
#20 cvr loose at bottom staple ow fn+ 5.00
#20 vg+ 5.00
#21 loose at top staple ow fn+ 4.00
#25 fn+, #30 fn - 5.00; #31 fn+ 4.50
#32 fn+-nm - 7.00; #34 fn 4.50
#37 vg+-fn - 4.50; #38 fn 5.00
#39 fn - 5.00; #40 fn+ 6.00

METAL MEN..#41 fn-nm 6.50
M.G.M'S MOUSE MUSKETEERS..FC 711 nm 6.00
FC 728 nm-m - 7.00; #11 fn+-nm 3.50
#11 fn+ 2.50
M.G.M'S SPIKE & TYKE..#5 nm 6.00
MICKEY MOUSE MAGAZINE..v 4 #3 vg 65.00
MICKEY MOUSE..FC 27 sm nick out top & bottom sp ow fn-nm 200.00
FC 116 soiled ow g but co 3.50
FC 214 g-vg, FC 279 g-vg 11.00
FC 304 fair - 3.00; FC 325 vg+ 12.00
FC 334 g+-vg 7.50
FC 352 slt water stain ow g+-vg 4.00
FC 352 1" cor off upper left cvr & some writing upper rt cvr ow g-vg 3.50
#29 g 1.50
#46 ½" tear bk cvr ow fn+-nm 6.00
#61 fn-nm 4.00
MICKEY MOUSE CLUB PARADE..#1 fn+ 45.00
MICKEY MOUSE IN FRONTIERLAND..#1 nm-m 55.00
MICKEY & DONALD IN VACATIONLAND..Dell Giant #47 crossword puzzle inside frt cvr completed in pencil ow m 33.00
THE MICROBOTS..#1 fn 2.50
MIGHTY COMICS..#40 nm 10.00
#46 fn-nm 4.50
MIGHTY MOUSE, PAUL TERRY'S..#70 nm 12.00
#70 fn+-nm - 11.00; #71 nm 12.00
#71 fn-nm 7.50
MIGHTY MOUSE, ADVENTURES OF..Apr. 1956 nm 4.50
Aug. 1956 fn+-nm - 5.00; Aug 1956 fn 2.50
Nov. 1956 nm - 5.00; #144 fn+-nm 4.00
#144 nm - 4.50; #145 nm 4.50
#146 nm - 4.50; #148 fn+ 2.00
#149 m - 5.00; #149 nm 4.50
#150 m, #151 nm, #152 m 4.00
#150 sev sm cvr tears ow fn-nm 2.50
#153 nm-m, #154 nm-m 4.50
#153 fn+-nm - 3.50; #155 nm-m 4.00
MIGHTY MOUSE 3-D..#1 g but no glasses 17.00
#2 m 120.00
#2 coupon out bk cvr ow vg-fn, no glasses 15.00
MILITARY..#3 fn+ 375.00
#24 1¼" L erased from lower center cvr ow nm (Larson?) 180.00
#38 vg 50.00
#39 vy sm nick out top rt cvr edge ow nm 160.00
MILLIE THE MODEL..#56 loose at top staple ow vg 2.50
MISS FURY..#3 fn+ 185.00
#6 nm-m 280.00
MISSION IMPOSSIBLE..#2 nm 22.00
#4 fn-nm 14.00
#5 ½" tear bottom cvr ow fn 9.00
MR. DISTRICT ATTORNEY..#16 tiny corner off lower rt cvr ow nm 30.00
#17 fn-nm - 21.00; #22 fn 11.00
MISTER MIRACLE..(1971)..#1 fn+-nm 6.00
MISTER MYSTERY..#4 sm date stamp ow vg-fn 37.00
#7 nm (Wolverton's Brain-Bats of Venus) 300.00
MISTER UNIVERSE..#5 vg 4.50
MODERN..#76 fn+-nm 70.00
#85 fn+-nm 65.00
MONTE HALE..#34 vg 20.00
#48 fn+-nm 35.00
MOONSHADOW.(Epic)..#1 m 6.00
MOPSY..#1 g 10.00
MORE FUN..#96 sev tiny tears cvr edge ow fn-nm 200.00
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MOSES & THE TEN COMMANDENTS..#1 diag. vertical crease ow vg 4.00

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esotERIKa by Erik Andresen

"Did you know that there's more than a thousand10¢ cover price DCs that Guide for $20 each, or less?"

Some time back in CBM, ye editor stated something to the effect that he was amazed that there were any ten cent DC's under $20. In fact, there are over 1000 ten cent DC's that guide for $20 or less in Near Mint, no less. Here is a list of the ones I know of. I hope I didn't miss anything. For some titles, I didn't know exactly what the last 10 cent issue was, so I made a guess. Additionally, I listed the lowest price for each run that a ten cent issue sells for. All prices are based on the 1991 Overstreet annual Price Guide. Some of these books may have gone up in the update beyond the $20 barrier.Anyway, I don't have to tell you that these books are tremendously undervalued, especially the Romance and War books. they sell like crazy. I can't keep a 10 cent DC in stock to save my life. Good hunting in your local area! Erik.

TITLE	ISSUES		LOW PRICE	# ISSUES
Adventures Of Bob Hope	51-67?		$16.00	17
Adventures Of Jerry Lewis	41-65		$14.00	25
All American Men Of War	51-88?		$7.00	38
Blackhawk	119-166		$15.00	48
Buzzy	'11-77		$8.00	67
Date With Judy	'11-79		$9.00	69
Falling In Love	'11-46		$9.00	36
Fox And Crow	61-65?		$14.00	5
G.I. Combat	61-90	(Most)	$8.00	28
Gang Busters	45-67		$18.00	23
Girl's Love Stories	21-83		$9.00	63
Girl's Romances	21-80		$9.00	60
Heart Throbs	48-74		$8.00	27
Here's Howie	'11-18		$18.00	8
Hollywood Funny Folks	41-60		$15.00	20
House Of Mystery	51-116		$12.00	66
House Of Secrets	21-50	(Most)	$12.00	29
Leave It To Binky	21-60		$9.00	40
Mutt And Jeff	51-103		$12.00	53
My Greatest Adventure	41-61		$14.00	21
Nutsy Squirrel	62-72		$18.00	11
Our Army At War	71-80		$18.00	10
Our Fighting Forces	46-64		$10.00	19
Peter Panda	'11-31		$20.00	21
Peter Porkchops	31-62		$20.00	61
Real Screen	51-128	(Most)	$15.00	77
Rudolph The Red Nosed Reindeer	1955-1961		$14.00	7
Secret Romances	27-75		$6.00	49
Star Spangled War Stories	41-50		$20.00	10
Superman's Pal, Jimmy Olsen	41-56		$9.00	16
Tomahawk	51-77	(Most)	$12.00	26
Wonder Woman	111-126		$10.00	16

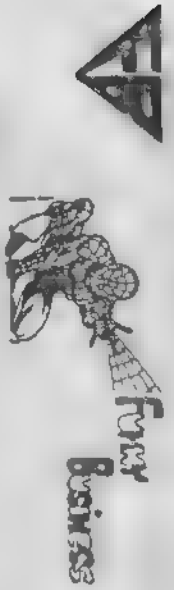
The columns in the chart from left to right are:

1. Comic Book Title

2. The issue numbers that have a 10¢ cover price and guide for $20 or less

3. The cost of the lowest priced issues in the range

4. The approximate number of issues in the range.



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FOR OUR FIRST AD IN CBM, we're running our lucky 13 sale, to celebrate the start of our 13th year in business. Limited here are some mid-Silver Age, lotsa late-Silver and early Rust. None of the usual "hot" books, although we have'em, but good solid material. To make this extra lucky, there's a 10% discount for orders over $100, and 20% over $250, if you include at least 25% of your order with alternates. Some of the stuff is one of a kind, most stocked in depth. Condition VF-NM(95% NM) unless noted. Postage stuff $3 plus 3¢ per book. Satisfaction guaranteed; no minimum. Good Luck

AMAZING SPIDERMAN
128,147,149 ea. $8
131 7
234,252 ea. 5

BLACK PANTHER (1st)
1 $3

CAPTAIN AMERICA
Ann.1 F-vf $10
G.S.#1 F-VF 6

CHAMPIONS
5,7,9,10 ea. $5

CONAN
45 (Adams) $3

DEFENDERS
(Guardians)
26,27,28,29 ea. $6

ETERNALS (1st)
1,3 ea. $2.50
2 1.50

FANTASTIC FOUR
91 VF $12

GHOST RIDER 1967
Western-
1 Light water staining,o/wVG-F$6
1st Cycle
8,9,10 ea. $10
11,12,13,15,18 ea. $9
23,24,25,27,28 ea. $6
36 5
37-49 ea. $3.50
51-67 ea. 3
69-74 ea. 3
76,78-80 ea. 3
77 5
81 9.

INHUMANS
1 $2

NOVA
3,4,7 ea. $2

POWERMAN
(Sabertooth)
78 Fine $12
84 Fine 15

SILVER SURFER
Byrne One Shot $6

PETER PARKER
2 $12
3,4,5 ea. 9
6,7,8,9 ea. 5
27 (Miller) 20
28 (Miller) 15
69 (C&D) 7
70 (C&D) 5
81,82,83 (all Punisher) 10

SUBMARINER (1970's)
F-VF
3,5,6 ea. $12
11 8
56-57,59-63,68,69, 70,71,72 ea. VF-NM 3

TALES OF SUSPENSE
68 Fine $8
77 Fine 7

TALES TO ASTONISH
78 Fine 8
82 Fine 10
83 Fine 8

XMEN
85,86,87 ea. $14

DCs
DEMON (1970's)
2-16 ea. $4

GREEN LANTERN
(Adams)
76 $125
77 40
78 40
80 30
81 20
82 F-VF 14
83 20
84 20
85 35
85 F-VF 22
86 35
86 F(RB) 14
87 15
88 F-VF 4
89 20

KAMANDI
1 $9
2 6
3-5 ea. 5
6-10 ea. $3.50
11-20 ea. 2
21-on ea. 1

MR. MIRACLE (1970's)
2,3 ea. $6.
4-9 ea. 4
10-18 ea. 3

NEW GODS (1970's)
2,3 ea. $7
5 6

NEW TEEN TITANS ('80s)
7,8,9 ea. $3.50
10 7
11,13,15,17,21,25, 28,45,51 ea. 1

SHADOW (1970's)
F-VF
1 $8
2,3 ea. 6
4,5,6, ea. 5
7,8,9,10,11,12 ea.3

SWAMP THING (1st)
2 $12
3 10
4,5,6,8,9 ea. 8
9 (Batman) 9

CLASSICS ILLUSTRATED
HRNs 169
10 Crusoe $4
26 Frankenstein 4
29 Pauper 4
46 Kidnapped 4
65 Fraklin 3.
105 Earth-Moon 3.
137 Savage 3
152 Animals 3
164 (HRN 166) Chiefs 6
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#3 Batman +++ cover About Fine	75
#4 JSA. Fine	75
#6 Spirit- F-VF	35
#8 Ward cover	30.
13 DC Infinity cover	20

That's it for now. If you'd like advance copies of future ads, please send large S/S/A/E/. Books may be reserved by phone (212-799-9477), 7 days a week from 1PM to 4PM EST.

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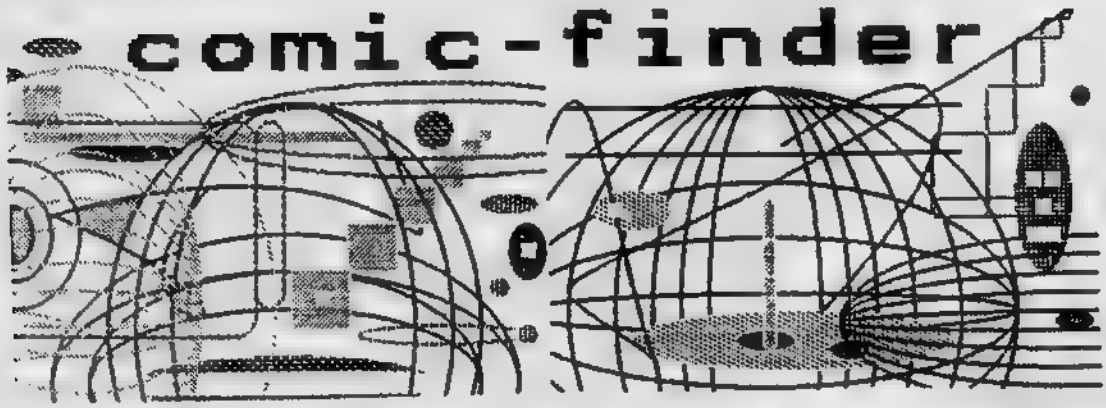

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1	VG	375
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4	VF-NM	395
4	NM	495
5	Fine	60
7	F-VF	60
8	VG-F	29
10	VF	80
10	VF-NM	95
11	VF-NM	115
12	Fine	40
12	VF-NM	65
13	NM	75
14	NM	75
15	VF-NM	50
16	NM	75
17	Fine	20
18	F-VF	25
18	NM	40
19	Fine	20
20	NM	30

MOST ISSUES FROM No. 21 - 150 ARE AVAILABLE. WRITE

DAREDEVIL

1	F-VF, light yellowing	$595
1	F-VF, pen mark FC	595
2	VF	225
3	VG	35
3	NM	165
4	VF	50
4	VF-NM	68
5	VF-NM	68
6	VF	45
8	VG	26
8	F-VF	40
8	NM	64
9	NM	64
10	VF	42
10	NM	64
11	NM	42
12	VG-F	20
12	VF	32
13	VF	32
14	Fine	20

DAREDEVIL (cont)

14	VF	$26
14	NM	46
15	NM	46
16	VF	40
16	NM	55
17	NM	55
18	NM	32
19	NM	32
20	VF	24

MOST ISSUES FROM No. 21 - 200 ARE AVAILABLE. WRITE

IRON MAN & SUBBY

1	VG-F	$70
1	VF-NM	115
1	NM	130

IRON MAN

1	VG	$70
1	F-VF	195
1	VF, slight overbite	225
1	NM	350
2	VF-NM, ½" sp touch-up	55
2	NM	90
3	Fine	26
3	NM	55
4	Fine	26
4	NM	45
5	NM	45
6 - 10	NM	35@
11 - 20	NM	25@

MOST ISSUES FROM No. 21 - 100 ARE AVAILABLE. WRITE

STRANGE TALES

101	G-VG	$58
102	VG-F	45
104	Fine, tape st	45
105	VG	30
105	F-VF	65
107	F-VF	60

STRANGE TALES (cont)

108	F-VF	$42
109	Fine	40
109	VF	50
110	G	45
110	NM	395
114	VF-NM	95
115	VF	135
117	F-VF	30

CAPTAIN AMERICA

100	VG	$65
100	F-VF	115

CONAN

1	VF	$95

DOCTOR STRANGE

169	VG-F	$25
169	F-VF	45
169	VF-NM	60

INCREDIBLE HULK

102	G-VG	$25
102	Fine	60
102	VF	95

TALES OF SUSPENSE

42	Fine	$85
44	VG-F	45
45	F-VF	85
47	VF	50
48	VF-NM	95
49	VG-F	32
50	VF-NM	55
51	VF	40
53	F-VF	35
56	VF-NM	38
59	VF	95
59	VF-NM	115
66	NM	60

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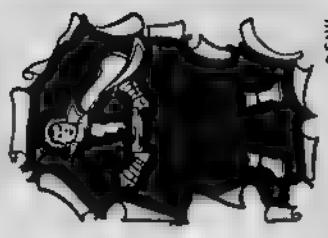

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Dear Editor,

I recently stumbled over a gem of a book at the local used bookstore in our area. It is titled The Great Comic Book Heroes and was edited by Jules Feiffer. It contains "the origins and early adventures of the classic superheroes of the comic books — in glorious color" and was published in 1965. I enjoyed it immensely and I'm glad I was able to find this little treasure...at a great price nonetheless! I was wondering if you, or any of your readers, could recommend other comic book reference books that may be hard to find and/or out of print. Maybe these could also be found at a used bookstore? Keep up the good work!

– Dan Venecek, New Hampshire

(I have a copy of that Feiffer's book and have treasured it since my brother and I purchased it new in 1965. It was the first hardback full color comic book reprint book we had ever seen. Coincidentally, I was leafing through it just the other day and thought it would make good suggested reading for those searching for excellent color reprints of all the great Golden Age origin stories. We were on "the same wavelength", Dan! If any other CBM readers have reference books to suggest, please write! Editor)

Dear Gary and Lisa,

It's with great pleasure that I opened the envelope to CBM #10! I have not even had a chance to read much of it yet, I just figured I had to go ahead and write a letter! Here's some potential letter column material for your consideration: What happened to the color cover? They sure have been nice and I hope to see them back, although it — naturally — won't change the contents. This next topic will probably bring a lot of debate: Pedigree comics. Here's my personal position: When I buy comics for my collection the only thing that affects the value of a comic is the condition. The pedigree is totally irrelevant. For instance, in those rare cases where there is an equally (or better) preserved comic that is not a pedigree, I will always choose the non-pedigree if there is a difference in price. Why should the pedigree, in and of itself, add any value to any comic? Not in my mind. Now, most pedigree comics are significantly nicer in condition than the average issue. So, naturally, they are worth more because of this. Here's where I lose it though. Why should a pedigree comic in the same condition as a non-pedigree version be worth any more? Some may say it's their history. Well, even though I would not pay more for it, I can see how some collectors may attach a slight premium for a comic that has a pedigree that ties directly into the history of comics. (A good example of these would be the ex-Gaines EC comics auctioned recently.) However, why should some collection that is essentially the hoard of a former collector (Mile High) be worth more? This collector is not historically tied to the creation or publishing of comics. Well, you get my idea of things: condition is the only determinant of value. I would like collectors and dealers who feel otherwise to write in and explain why they feel the non-condition aspects of a pedigree should make any difference in a comic's value. Thanks for listening to the ravings of a collector. Until next time, make mine CBM!

– Bruce Edwards, Kentucky

(You raise a good question. Maybe some of our readers would share their view on the pedigree issue? Editor)

Dear Gary

Good talking with you last week, and I am glad you want to run the Creig Flessel piece. Your publication will certainly give Mr. Flessel some long overdue recognition through a much broader audience. As mentioned, I tried to cover his whole career — you might want to do a follow-up, concentrating on his 30's comic book work. I talked to Roger Hill who spoke highly of you. Roger was founding editor of our "CFA-APA," and has done some excellent pieces on comic book artists — I am sure he'll be sending you some material. He's a real wealth of information, and really wants to share what he knows. Once again "Comic Book Marketplace" will reach a huge interested audience. That's all from here. Thanks again for your call, and continued success with "C.B.M." Wishing you a successful 1992.

– Charlie Roberts, Pennsylvania

(Thanks Charlie, we plan to run the interview in the very next issue. Creig Flessel is one of the great unsung geniuses of the Golden Age and did the covers of many pre hero DC as well as the original Sandman covers for Adventure Comics. A group of us are sponsoring him to this years San Diego Convention. At this writing the "friends of Creig Flessel" include yours truly, Bob Overstreet, Sean Linkenback, Dave Seigal, Jerry Weist, Tom Horvitz, Robert Roter, and Todd Reznick. We still need just a few more sponsors to reach our quota so, if you can afford to help, give me a jingle at (619) 435-6645. The Convention committee has OK'd the effort and Creig has already agreed to attend. Looks like it's going to be a memorable Convention. I have personally admired Mr. Flessel's work since I first gazed upon his beautiful early Detective covers back when I was just a lad in the early sixties. I've been an ardent and vocal fan of his ever since. Editor)

Dear Mr. Berhardt,

After reading your recent article in CBM #10, The Berhardt Bible, I was distraught because none of the retailers in town were familiar with the publication. Careful scrutiny of your BBCC reveals the reason why there has not been universal acceptance. You have been too restrictive with your grading. I submit to you the following grades (some of which have been known to surface occasionally) from lowest to highest. 1) O.K. copy; 2) nice, 3) very nice; 4) heavy chipping o/w really fine, 5) superb; 6) scarce; 7) looks minty except for back cover missing; and finally, the highest possible grade 8) THE BEST COPY AVAILABLE THIS SIDE OF THE MILE HIGH COPY. (Thanks for the suggestion Sean L.) No grading guide or Bible is worth its salt without discriminating and demeaning categorizing requirements. I look forward to the 2nd Edition of the BBCC which should be a Bagged, Limited Edition, Embossed, Autographed, and Serially Numbered "collector's item"

– Michael Naiman, California

(I intend to publish it with four different covers, one of which glows in the dark, snicker! W.B.)

Dear Gary,

I want to sincerely thank you for the exposure you gave the topic of comic book restoration in issue #6 and I particularly want to thank all those who have written with their thoughts and views on such a sensitive issue. I am so pleased with the positive response and support that collectors and dealers are showing both for professionalism and for the future of comic book collecting. It is high time that comic book conservation be taken very seriously and I hope that awareness and understanding will continue to increase among all collectors. Thanks to everyone.

– Susan Cicconi, Massachusetts

(We should be thanking you for setting and maintaining such high standards. Editor)

Dear Gary,

I thought I'd reply to a recent article I saw.. As a friend of Bill Wilson's, a member of a 12-Step fellowship, and a recovering mint addict, I loved the story by Michael Lynn on the dreaded disease of "Mint Conditionism". As a dealer in old comics and a collector myself, I've been on both sides of the table. I bought my first old comic in 1985 after selling my collection in 1969 to Robert Bell and it was about a G/VG. But who cared? The only thing I saw was this great old comic (Superman #28). I think the only time the word defect was used was in reference to my character. Ha! In the old "Bob Bell" days there was Good, Fine, Mint and Who Cared Anyway. As I became more knowledgeable and wiser (Ha again!), I started to take the book's inventory more critically. I started seeing things I hadn't even noticed before. "Ya know, this book has spine roll" and "there are creases on the cover of this book" were thoughts that began to creep into my mind. And words like "Low Grade" and "Off Condition" were in no time part of my vocabulary, and before long I sank into the underworld of "VF/NM or Betterism." My personal recovery began when, one day, I couldn't pay the rent on the store. "Well, sell some of your comics, Donny," my manager suggested. This was sacrilegious! "My NM Batmans, oh no, I'll never replace them," I argued in complete denial of my disease. But

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with the recession just beginning, it became apparent I either sell them and pay my bills or sell comics out on the sidewalk. Not long after I surrendered. I recently bought a collection of about 12,000 low to mid grade Silver Age books. One day while examining the books, I was going through the Sgt. Furys' from 1 to 50. There were many multiples and I started pulling out the VG/F copies for a customer. I was still inwardly scoffing about why anyone would want this "trash" in their collection, when I started reading one. "Wow, I remember this, an old Baron Strucker story." I hadn't read one of these in years and I was enjoying the heck out of it. I looked at the pile I had stacked up and, right there, I had a comic book spiritual awakening. Like Mike Lynn, I had forgotten the purpose of this thing and the reason I love comics to begin with. Today, as my recovery progresses, I even allow G/VG's in my collection. I still can't handle some things, i.e., big chunks or large pieces missing or large writing on the cover, but we shoot for progress, not perfection. Anyway, at least today I can say I have a comic book collection, not a pile of untouchable, pristine, colored paper, encapsulated in high tech plastic, locked away in a safe deposit box. What an ego, huh? It gets better one day at a time. P.S. I've heard it said that the 12 Steps and recovery from all kinds of addictions will be the new "Drug" of the 90's and maybe here's some proof. We recently ran a $2 and $4 Silver Age ad consisting mainly of low grade, main line DC and Marvel titles. The time frame was about Action Comics #250 through about #350. It was one of our most successful ads in quite some time. A near sellout, with many a returned check on sold out items. The point is, of course, while it's true that an aberration like an Amazing Spider-Man #1 selling at Sotheby's for 14 G's, or a Mile High going for triple guide is what grabs the headlines, as Rich Muchin always told me, "it's the collector that's the backbone of the business." So, like Michael Lynn said, "Don't be afraid to buy those lower grade old comics because there is a strong market out there for them." Besides, and let's face it, before too long, low to mid grades will be the only game in town.

– Don Cook, New York

Gary

Yep — I've seen the light! Michael Lynn's article "Confessions of a Reformed Mint Junkie" from CBM #10 made me go through my collection and pull out anything over VG condition to unload. All my Mile High's, Larson's, White Mountain's, San Francisco's, Denver's, Pennsylvania's, Cosmic Aeroplane's and every other comic in VF or better condition that I pieced together over the past 20 years are now gone! Sold them all for a buck a book to this little old lady at the flea market up the block. I feel born again! Only kidding!!! But really, I did enjoy Michael's article, what can I say . once a junkie always a junkie!

– Bob Nastasi, New York

(Well Don and Bob, I must admit I've got a split personality on this topic . I never hesitate to fill a blank spot in a run with any copy I can get my hands on, yet I still love, appreciate, and prefer high grade comics on those rare occasions they become available. What's a fella to do? Editor)

To Whom It May Concern,

I really enjoy your publication, especially the wonderful, informative articles. These articles, particularly Michelle Nolan's, really open my eyes to the true diversity of comics in the U.S.A. How about an article on the early Harvey and St. John comics? The stories in early Harvey and pre-Harvey comics are longer and more lively.

– Jamie L. Berke, Virginia

(Sorry Jamie that we didn't have room to print your entire letter but in the case of a Harvey article, we have it in the works right now. And speaking of Harvey collectors, does anyone out there know the telephone number for Bart Bush in Oklahoma? If your out there Bart, give us a call. Editor)

Dear CBM,

Managing two stores leaves me little time to read what I sell. As CBM #10 sits on my shelf, I just got through #6 so my comments come to you late. For those who don't recall, CBM #6 focused on the restoration issue. The only thing I would like to add is something that many of the opinions expressed in that issue were leaning towards, but not hitting the bulls' eye. What do people collect? My answer — originality. Comic collectors seek first issues, first appearances, and lately, first works by popular artists. The dominant flavor of the hobby is to obtain the original form of something (series, character, artist, etc.). Anybody can get a Fantastic Four #1 to read, but everybody wants an original (oops — I didn't even mean to use that word again so soon) copy to collect. My point is that I expect this attitude to carry over into the topic of restoration. My prediction is that collectors of the future will be in search of original condition as well as the other three "originals" currently collected. From a dealer's perspective, I'd rather have an unrestored book for the reasons I've discussed, but I would not ignore a restored copy if one was offered to me. The bottom line is the bottom line — will the book sell? Restoration — like condition — is a very subjective thing. To some collectors it's okay, but others may boycott the book. It's all in what the market will bear. Maybe a restored book will sell. Maybe. Maybe not. Keep up the great work. CBM is a welcome addition to my stores!

– Todd McDevitt, Pennsylvania

(To restore or not to restore ... that is the question. Whether tis nobler in the collection to suffer the glue and felt tip of outrageous hack restoration, Or to take inspection against a sea of replaced staples, And by opposing end restoration? Editor)

Dear Comic Book Marketplace,

Wow, I thought I was the only collector in the world. Reading CBM helps me to realize that, like the "close Encounters" one sheet says - "We are not alone!" I thank the stars for every issue. I also wanted to say that you've done a great job disguising a phenomenal amount of collector education as entertainment. I come away from each issue feeling like I know more about what true collectors really need to know. I have tried to decide which feature I favor most and so far its a tie between Marketplace Mail and Bob Overstreet's article on ECs way back in issue #3. Power to the Marketplace!

– J. K. Quiveres, New Mexico

(That was a good article. Editor)

Dear Gary,

When I contacted you by phone a couple of weeks ago, you indicated you would like for me to write CBM a letter telling folks I am "back." Well, as I mentioned to you, I've been out of contact with Fandom so long that many might wonder, "Back from where, or what?", or "Where have you been?" or perhaps even, "Who are you, anyway?" In other words, my name may not be familiar to anyone. You said there are a lot of "old timers" who subscribe to CBM that would remember me. So I have succumbed to your request and am writing this for the purpose of stirring these old fossils (heh) out of their lethargy to contact me (or, preferably, CBM). Let's see how many we can arouse. There wasn't much going on in Comics Fandom when I got involved in it in 1962. I wrote articles about Golden Age heroes and publishers for several of the fanzines of the time and contributed some artwork. Who remembers THE ROCKET'S BLAST (before it merged with COMIC COLLECTOR), FAN TO FAN, MASQUERADER, THE KOMIX, FANTASY ILLUSTRATED, BATWING, SLAM-BANG and on and on and on? There was Jerry Bails (still active), Ron Foss, Grass Green, Don and Maggie Thompson, G.B. Love, Mike Vosburg, Bill Spicer, Biljo White, Robert Jennings, Rick Weingroff, John Ryhan, John Wright (how I'd love to hear from him again!), Glen Johnson, the Texas Trio... Egad, the Texas Trio. When I first met Buddy Saunders and the late Larry Herndon in Larry's home in the spring of 1963 I was 32 years old, the exact total of Larry (17) and Buddy (15) combined. Right then and there STAR STUDDED COMICS was born, and we published the first issue a couple of months later. Who remembers SSC? G.B. Love beat us out with the first fanzine to publish original strips by amateur artists and writers, but SSC was the first to use color covers and later photo offset printing. We attracted some pretty good talent during our 18 issue run, with the likes of George R.R. Martin, Alan Weiss, George Metzler, D. Bruce Berry, and the aforementioned Green, Vosburg, Foss and Biljo White, to name just a

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few. Some of them went on to become dirty old pros. As much fun as all that was, I think I derived the most pleasure out of a project that I began work on even before there was such a thing as Comics Fandom (at least in any organized fashion), and that was the gathering of contents data on Golden Age comic books, which I started in 1953 (come to think of it, the Golden Age had been over very long at the time). For 23 years, off and on, I worked at it, until finally in 1976 Jerry Bails published my INDEX TO GOLDEN AGE COMIC BOOKS. (By the way, copies are still available, if anyone is interested.) I have never been really satisfied with the book, because it is not 100% complete, and it contains some errors. So I corrected all the known errors to my file records and then set out to obtain the data on the missing issues. But then I became ill and for several years comics moved to the back burner. Now everything's okay again and I'm "back," as Gary expressed it, and am anxious to complete this project, before I become senile. Thanks to a few kind folks who were recommended to me by Gary and others, I only lack about 75 issues at present. I thought about including a want list with this letter, but decided to wait and see how other leads I have been given turn out. Perhaps in the next issue. Besides, I've already rambled too much (never get an old-timer started reminiscing about the "good ol' days!"). I have many thoughts about the present condition of Fandom, prices on Golden Age books, and my experiences with collectors and dealers, etc., but will save them for another time. The rest of you old coots: dust off your typewriters (or mini-computers) and give us your memories and opinions. Thanks for listening. P.S. I received CBM #11 just this morning, and must say I am impressed with the overall "quality." I like your layouts and your use of variety in the articles you publish, though I have my own opinions about "Values" of comics (any comics). I have none of the old fanzines I wrote articles for nearly 30 years ago, but if I could obtain copies of the articles, would CBM be interested in looking at them? Hope to hear from you and that you can do some indexing for me.

– Howard Kettner, Texas

(Glad your back, Howard! There are many new collector researchers with a great deal of data and expertise to contribute. And yes, I would like to see some your articles, so send 'em along. Editor)

Dear Comic Book Marketplace,

I'm writing in response to the article titled "Keith's Silver Age Checklist." I was very impressed with the 26 choices Keith used. What was interesting was the fact that all of the ones listed were at the time mostly "sleepers" to me, save for FLASH 123, GREEN LANTERN 45, FLASH 137, and JUSTICE LEAGUE 21 & 22. Being an 18-year-old comic book collector, I was glad to see some of the recognition given to some of D.C.'s most overlooked Silver Age books. Thanks for discussing some "real gems!" On another note, I was also intrigued by Sean Linkenback's article-list of "sleepers" in CBM #6. His choices were just as good, as was his "Report Card for Price Guides" in issue 9. I am privileged to know Sean and shop at his store. Tony Stark's article on the "Spider-Man Soaps" was informative and entertaining. Susan Cicconi's article on comic book restoration titled, "From Picasso to Superman" got me thinking about my own personal opinion about the subject of comic book restoration. I would like to thank CBM for fulfilling my needs and fancies in the field of comic book collecting. Ever since a friend gave me his copy of issue 6 I was hooked. Your publication is, in my opinion, the best thing to happen to this hobby in years. Since issue 6 caught my interest, I have sought out the first five. I pick up CBM every month and devour it from cover to cover. Keep it up! Five points: 1) Your contributing writers are the best in the field! 2) At a little over $2.00, CBM is a steal! 3) Erik Anderson's cartoon strips are so great that I clip out all of them and tack them up on my office wall! 4) Don't ever change! 5) I can't understand why some comic collectors now are fed full of offers for holograms, cards, infinite crossovers with over used characters and what seems are so many mutant books! Someone should tell them about the many Golden and Silver Age treasures just waiting to be bought and adored!

– Michael Engle, Georgia

(1- I agree, 2- I agree, 3- Me too, 4- We won't, 5- I can't either. Editor)

Dear Gary,

It was really great meeting you at the Sotheby's Auction — I think you did a great job reporting on it this last issue. I was bending your ear about Shaun Hamilton's letter, page 75, issue #9 — I hope I made my point. And I hope you can resist the temptation to give us a "new format." Yours is the last bastion, Gary, or can we too expect to see "X" somebody on the cover of C.B.M. very soon? I guess this is just a plea to stay the same! In this age of newer, faster, hotter (oh, here's an idea — multiple covers for C.B.M. — confuse the heck out of them. Maybe they'll buy two, maybe three copies of the same issue...) — Please remain a solid, stable force; give us a list of sleepers now and then, some hot undervalues occasionally, but don't rely on them to sell issues — just give us quality. For what it's worth, your magazine has been responsible for at least one recent G.A. convert. Until now, I was a SA only collector, but your recent articles and covers (Hit comics #5, CBM #9) fascinated me. Never did I think anything could surpass Gil Kane, Murphy Anderson, etc., but suddenly there was Lou Fine and Alex Schomburg, etc. I even went out and bought Gerbers Vol. 1 & Vol. 2 — just had to see more!! Those old books really are beautiful and rarely seen unless you look for them specifically or can educate yourself about them easily — your magazine does this. You've got me for life and hopefully others like me. Incidentally, for all those beleaguered, wounded from the "SA Hot Book Wars" — those F+ GA beauties are really very affordable; considering their rarity and age, they're "A" gifts — especially the obscure, lesser known titles. I've recently picked up several VF+ books from 1940-50 for under $15 — they really are exquisite! I say, "Listen to your heart and not the hype. Search out those rare and special dusty gems forgotten in the rush." Think about what you are buying and why. Once you get it home, did you buy it because it was special to you — you just can't get over how beautiful the art is or how it could have survived 45 years in this condition — or did you buy it, " 'cos someone said it was hot" and you had to have it to be in 'cos everyone else had it. Twenty years from now (or maybe much sooner), it seems to me, the books everyone doesn't have are the one's everyone will want!! Gary, thanks for the opportunity to ramble and soapbox even if you are the only one who reads this. And thanks for CBM's position and perspective on this hobby/passion. P.S. Issue #10, "Mint Junkie" — the best article yet!!!

– Jeremy Richards, New Jersey

(We are happy with our format and our approach, and we are hangin in there. Your thanks really goes to all the collectors, fans, and historians who take the time and trouble to contribute articles and letters. Editor)

Dear Gary,

I read with interest Sean Linkenback's review of Price Guides in the January issue of Comic Book Marketplace. My comments are not directed at the content of the article — which was generally good — but rather to an unintentional oversight on your part. As paying customers your readers expect to receive unbiased and objective information on comic collecting and collectibles. That's why you should have let your readers know that in addition to your responsibilities on CBM, you are also an assistant editor with Overstreet Price Guides and, presumably, receive some compensation from them. While I'm sure that Sean wrote his review without editorial interference, someone who didn't know you might perceive a conflict of interest. A simple footnote at the end of the article would have sufficed to let readers know of the arrangement, without detracting from the article's content in any way. CBM is a great publication. I wish you and Lisa all the best with it.

– Bill Howard, California

(You are absolutely right! I made a point to reassure Sean on this very issue as he was proposing putting the article together, namely that I would make absolutely no editorial changes to his article, but I should have included some sort of an introductory note disclosing this to the readers. I do so now in the hopes it will make up for the

unintentional oversight and also to assure our readers that if the situation occurs again, the appropriate prologue will be included. Point well taken. Editor).

Dear Gary,

In CBM #11, David Noll of Florida wrote a rather critical letter of my article in CBM #7, "Funding Your Retirement With Comic Books." I would like to respond to a few of his criticisms. First of all Mr. Noll expressed some concerns about my "research methods." Through my own study, I discovered Silver Age book values have grown at an average rate of 30%/year over the last two years. This was not a projection of future returns, but simply an observation of recent facts. Mr. Noll objected to my hypothetical growth rate of 15%/year for Silver Age books as being "misleading." Without going into a full dissertation on the subject, I was working within a reasonable time frame to write the article. Since this is a hard core comic fan publication, I assumed that comic fans are aware of the long term growth rates of comics beyond just the last two years. Anyway, now I can report after doing another study, that the average compound growth rate for a random sampling of 10 Silver Age titles for the last 21 years has been 21% per year. In calculating this I used a cutoff point for books only printed in 1971 or earlier (in reference to today's current values) so as not to give an unfair disadvantage to the 1971 title values at that time. My projections of 1/2 the recent 30%/year (or a 15% growth rate) for the future are not out of line. Especially for high grade books which I pointed out were the "blue chips" of comics. All one has to do is look at the recent Sotheby's auction as a prime example. With Spidey #1, Hulk 1-6, And X-men books selling at 3-4 times their listed Overstreet values in high grade, it doesn't take a math major to see that if collectors out there are willing to pay 300-400% of a book's latest listed value they will certainly not mind paying an estimate of 15% more of the lower listed prices next year and in years to come (due to the averaging method used by Overstreet). Since 1970, when Overstreet began, and in the 25 years I have observed the hobby, comics have shown a strong long term trend of gains, and if a 15% growth rate per year is not "sustainable" in the next 10-20 years, I'll eat my Showcase #4 for supper (barring a nuclear disaster, of course, or major depression in which everything goes down in value). Secondly, Mr. Noll seems to feel that I didn't properly portray the value of stocks or bring out other positive aspects and details of stock investing. He seemed to feel I was too biased toward comics. Again, this article was written for comic fans in a comic medium; not to be a 20 page lecture on the inner workings of stocks. Being a stockbroker, certainly I know the pros and cons of stocks. I have to, since that is how I make a living. In fact, I was probably kinder to the details of stock investing and should have been more critical. It is true comics are tangible investments which must be protected and cared for. This is a negative against comics which I brought out in the article. What I didn't bring out about stocks to further describe them, beyond the volatility, is that they are also "a tangible asset" and must be cared for; exactly the opposite of what Mr. Noll suggests. Stock owners, through their stock certificates, actually own the brick and mortar of a business's buildings, equipment, the account's receivable, and the liabilities. If a company goes belly up, those nice little stock certificates which Mr. Noll refers to as "intangible assets" become only so much tangible wallpaper. Even blue chip stocks aren't immune from having major problems and must be monitored for safety and performance. Mr. Noll seems to think stocks are vastly superior in this area of protection against loss. Also, if a company issues additional new shares of stock, the earnings per share of that company become diluted in direct proportion to the percentage of new shares issued to old shares outstanding, another strike against stocks which can cause downside volatility. As for dividends and stock splits these gains were all calculated in as part of the total return percentage examples I gave in the article. In neither case did I ever say stocks or comics are the only way to plan for one's retirement. There are no perfect investments. That's why I always preach diversification as I did in the summary of my article. Lastly, Mr. Noll seems to think I was unethical in my comment that I made about taxes and those who use "creative accounting." He seemed to think I was condoning evading taxation on gains. I was merely pointing out that in my observances of many dealers and collectors, taxes on any gains made are usually treated at the discretion of the tax filer. Since our hobby is not regulated, like stocks, there is a lot of gray area on how to treat taxation of "hobbies." Also, if someone sells their collection and reports it, what proof do we have to show an IRS agent what we paid for our books? Do we even know? I doubt it, if one's collection is in the thousands of books. How many of us have kept a log of all the expenses we have incurred in going to conventions, mail order postage, etc. since the first days we became fans as kids? An IRS agent in an audit situation presumes a tax payer is guilty until they prove themselves innocent. Without verified proof of cost, comic fans could end up paying taxes on every dollar reported sold without being allowed to subtract any cost basis. Perhaps a CPA could write an article on this subject in CBM. As for all you collectors out there who are now headed for the "Federal Pokey" for having sold a comic and not reported it, shame on you. I'd say the literacy rate in every federal prison will skyrocket once every comic fan has been convicted of this heinous crime and been put away. Perhaps my enthusiasm for the hobby was misinterpreted by Mr. Noll as the only way to go for retirement investing. Such is not the case and the facts speak for themselves. Blue chip comics as well as stocks have proven themselves as a great place to invest money. All I am saying is it's simply nice to have investment choices that we as comic fans can truly enjoy and reap long term rewards monetarily. Thanks, Gary, for letting me respond.

– Nelson Patterson, Georgia

(Whew . . . nice job! Editor)

Gary,

F.Y.I. Investment in "collectibles" — a self-employed individual may generally self-direct the investment of the assets in his or her account even though those assets are under the control of the plan's trustee or custodian. However, effective for property acquired after 1981, if any amount in the plan is used to acquire a "collectible" under a self-directed account of a self-employed person, that amount is treated as a distribution from the account and is taxed to the self-employed individual and, if the owner-employee has not reached the age of 59 1/2, will be subject to the premature distribution penalty (.05). Acquisition of a collectible by the plan will be treated as a distribution even if a participant's control over the assets in his or her account is limited to the authority to determine that such assets will be used to acquire a class of collectibles without any authority to identify specific investments within that class (.07). Collectibles are art works, rugs, antiques, metals, gems, stamps, coins, alcoholic beverages, and **any other tangible personal property characterized by the IRS as collectibles** (.10). These rules also apply to accounts in IRAs (whether or not self-directed) (.09). However, gold and silver coins issued by the United States government and coins issued under the laws of any state are not treated as collectibles (.11). For purposes of the rules on collectibles, an individually directed or self-directed plan is an account under a Keogh or other qualified plan that provides for individual accounts and that has the effect of permitting a participant or beneficiary to direct the manner in which his or her account will be invested (.12). **Since the rules are not applicable to collectibles acquired on or before December 31, 1981, the retention of a collectible acquired prior to January 1, 1982, by an individually directed Keogh plan will not be treated as a distribution (.15). State contract law will control in determining when title to a collectible was acquired** (.18).

05 Code Sec. 408(m)(1) IRS Notice 82-13, Question 111-4, 1982-1 CB 360 paragraph 5801. - .07 IRS Notice 82-13, Question 111-5, 1982-1 CB 360 para. 5801. - .09 IRS Notice 82-13, Question 111-1, 1982-1 CB 360 para. 5801 - .10 Code Sec. 408(m)(2) .11 Code Sec. 408(m)(3) - .12 IRS Notice 82-13, Question 111-2, 1982-1 CB 360 para. 5801 - .15 IRS Notice 82-13, Question 111-3, 1982-1 CB 360 para. 5801 .18 Letter Ruling 8245016, 8-6-82, para. 5825

The above information was obtained from: "Topical Law Reports" Commerce Clearing House, Inc. 1989.

– Michael Naiman, California

MARKETPLACE MAIL

(Let me see if I've got this strait Michael, blah blah blah blah blah. No seriously, I get it. I can't use comic books as part of a retirement plan unless they were acquired and placed into the plan prior to January 1, 1982. What I want to know is how come they discriminate against comic books and allow coins? Last time I looked, comic books were a much better investment! Editor)

Dear Gary,

I read Duncan McAlpine's opinion survey with interest. I admire any attempt to try to quantify the impossible. I do have a couple of observations and comments. 1. Since this was "The 50 rarest Golden Age comic books" it seemed inappropriate to list books from the 1950's. (Purists may even suggest that the "Golden Age" runs from 1938-1945.) Even so, the Cathetcal Guild books hardly even jump to my mind as "comic books." 2. I feel that one comic book that was overlooked from this list was MOTION PICTURE WEEKLY FUNNIES. 3. To a certain extent, the "Ash Can" books do not strike me as the type of rarity that time accounts for the erosion of the supply. I assume, without knowing, that these books were produced in very limited amounts anyway with never any intention that they, or their content, would see the light of day. As depicted, several are just reprints used to secure copyrights. Don't get me wrong, several are of historical significance, but the rarity was built into their production. 4. Most of the books listed are from the 1934-1937 time frame, hardly representative of rare "Golden Age" books. Personally, I loved this listing for the area of "pre-hero" books is unappreciated and one of my collecting passions as you know. I wonder what the list would look like for post-ACTION 1? 5. A comment, if you will, about the AMAZING MYSTERY FUNNIES listed. I know the is the only copy and I know the price it commanded (willing buyer and willing seller and all that). However, I have some knowledge of centaurs and the book is simply all reprints. The cover is a reprint and the insides are an exact reprint/remainder of an issue of A.M.F. It apparently was put out by Chicago mail order which apparently was repackaging and giving away old Centaurs. DOUBLE COMICS had done this as well as LIBERTY GUARDS. Yes, I guess it is "rare," but beyond that...hey, give me an AMAZING MAN 27 any day. Well, you may not know it (yet), but I did enjoy the article thoroughly and thank Duncan for it.

– Jon Berk, Connecticut

(I thank him for it also. Maybe you and I can talk him into doing a 1938 to 1945 list. . .and a 1946 to 1949 list, . . .yes, and how about a 1950 to 1956 list? Geese Duncan, better get started right away. and how about 1956-1961 . . . and Editor)

Dear Gary,

Another fine issue of CBM! My favorite article this time was Duncan McAlpine's survey of the 50 rarest Golden Age comics. However, I was very surprised to see Danger Trail #3 on the list. Any guesses as to why that particular issue is so difficult to find? I also enjoyed Tony Starks' article on "Lost Comics of the '70's." I started reading comics in the mid-to-late 1970's, and thinking about that period brings back some great memories. However, I hope that your readers don't get the impression that 1970's comics are valuable only for their investment potential. There are many comics of the '70's which contain outstanding stories and art; many of these also remain very inexpensive. For example, fans of Jim Steranko's SHIELD stories might enjoy reading Master of Kung Fu #'s 38-50, which contain excellent espionage tales by Doug Moench, beautifully illustrated in a "Sterankoesque" style by Paul Gulacy. This, in my opinion, is the peak of Moench's work on MOKF, and some diligent searching can probably unearth copies of all 13 issues for under seven dollars! Now that 1970's comics are finally getting some attention (with more, no doubt, to come), it might be nice if someone could write a column on these books in a vein similar to Pat Calhoun's "Weird Words" (heck, I'll volunteer if no one else wants the duty). Add my vote to those calling for an article on Russ Heath. For my money, he and Bill Everett were the best artists Atlas had in the '50's, and he hasn't lost a step since. It was so gratifying to see young boys looking at the work Heath did in a two-part Punisher story a couple of years ago and hearing them say, "This guy should be drawing Punisher every month!" (See, there is hope for the younger generation.)

– Bob Ford, South Carolina

(I have long postulated that DC might have planned to discontinue Danger Trail with issue 3 due to disappointing sales which might account for its scarcity. I know of only one really high grade copy, and I know it was the last issue to fill my run. 1,2,4,5 were obtained in fairly short order in good or better in about five years of looking. It took me another twenty years to locate the 3. All my collector "instincts" tell me the 3 is a real "toughie". And call me regarding a series by you, 70s comics will continue to get more and more emphasis . . .after all 1970 was nearly a generation ago! Early 70s books are already difficult to locate around here, and in grade, sheesh, forget it! Editor)

Hi Gary,

I've just finished reading CBM #10 (cover to cover as usual), and among the many interesting and enjoyable articles, I found that Alan Dulfon touched briefly on a topic of considerable interest to me. For some time I've been fascinated by the DC "painted" covers of the Silver Age, which Alan makes reference to near the end of his column. I've also heard these referred to as "wash" covers. I agree with Alan's opinion that this unusual process produced many beautiful examples of cover art. I have some questions about this type of art that may be someone out there can answer, especially someone with some technical artistic knowledge (which I lack). First off, how is this art created? It looks like a combination between a line drawing and a painting. Is it a partially inked drawing that's painted over, perhaps with watercolor? Although I can recall mainly late 50's - early 60's DCs featuring this process, I believe that somewhere in my collection I have some St. John's from the early 50's with covers of this type (Mighty Mouse, I believe). Also, has anyone bothered to compile a checklist of DCs with this striking cover feature? Alan mentions Green Lantern #8, Mystery In Space #55, Brave & Bold, #44, Tales of the Unexpected #43, Showcase #'s 27-29, and unspecified issues of Sea Devils. Off the top of my head I can add Strange Adventures #80 and #110, Tales of the Unexpected #15, House of Mystery #93, My Greatest Adventure #17, Mystery In Space #36 and Showcase #3 which is the earliest DC example I know of (cover dated July '56). Anyone know of any earlier ones? Also, one of the most interesting and unusual DC covers of this type that I've seen is Western Comics #82 (1960). I know I've seen some others, including some early Brave & Bolds and, I believe, a late issue of Hopalong Cassidy, once it became a DC. Perhaps someone with a comprehensive DC collection from this period (hint hint) could find the time to compile a list of these sometime. I'm sure there are other collectors besides me who'd like to know more about this unusual and attractive cover art. Thanks for listening and again, thanks for a great publication.

– Steve Sibra, Washington

(Nice to hear from you Steve, Gosh how I looooooove those painted/wash/grey tone covers!!!!!!!!!!!!! I asked Russ Heath at the LA Sotheby's viewing about them and he indicated that they are accurately described as "grey tone" art and should not be confused with actual paintings which are sometimes used for covers. The "grey tone" utilizes a process that allows extra pencil or even charcoal to be overlaid by the normal line ink and color. It gives the illusion of depth and a rich quality that actually has caused shivers of delight to run up my back upon certain viewing occasions. I have felt for years (as many who know me will attest) that these special covers could be broken out and identified, and,(just my opinion) are worth a little more than many of their non grey tone brethren. I am presently compiling a DC checklist for future publication in CBM and invite anyone with info on these special covers to write. Western Comics #82 is a killer . . . my personal nomination for all time best DC grey tone cover is Mystery in Space #55. What's yours? Editor)

Write to:
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CATALOGUE PAGE #23

GOLD, SILVER, BRONZE, LEAD AGE UPDATE

FANTASTIC MAIL BID SALE #14 CLOSES SATURDAY, MARCH 28, 1992 - *SEND YOUR BIDS IN EARLY!*

Hello and welcome to "Fantastic Mail Bid Sale #14". This sale is a smaller version of one of our regular auctions. We normally mail a catalog but this time we are placing this auction in CBM! If you decide to participate we are confident that you will be satisfied. We have shipped over 3000 lots and have had less than 1/2 of one percent returned! All items are accurately graded and your satisfaction is guaranteed.

HOW TO PLACE A BID: There is no minimum bid. The estimates are the range of approximate Overstreet and retail value. Books have sold between 20% and 600% of the estimate in past sales. The vast majority of winning bids are between 50% and 100% of estimate. I reserve the right not to record extremely low bids. This is a mail bid auction. Simply itemize your bids, by lot number, on a piece of paper. Sign your bid sheet and mail it to Quasar Comics, P.O. Box 2227, Louisville, KY 40201. If you have mailed your initial bids in, you can call and check the progress of the auction and raise your bids by phone. The best time to call is between 6:00 and 9.00 PM EST. Our phone number is (502) 897-3266.

CLOSING DATE: This sale closes on Saturday, March 28, 1992 at 6:00 PM EST. Phone bids from those who have mailed their initial bids in will be accepted from 1:00 PM until the cutoff time on 3/28/92. If bids are still being received at 6 00, the sale will remain open until a minimum of 5 minutes have gone by without a call

ABBREVIATIONS USED.

BC - Back Cover	nr - near	TEP- Tanning Edges of pages
BE - Bottom Edge	pc - piece	UR - Upper Right"
CF - Center Fold	pg - page	USP- Upper Staple Pull
DS - Damp Stain	RE - Right Edge	v - very
FC - Front Cover	sl - slight	wht- white
LE - Left Edge	sm - small	ylg-yellowing
LR - Lower Right	SR - Spine Roll	YEP - Ylg Edges of Pages
LSP- Lower Staple Pull	TIC- Tanning Inside Cvr	YEC - Ylg Edges of Cover
lt - light	TEC- Tanning Edges Cvr	YPG - Yellow Pages

POSTAGE, PAYMENT, ETC: I try to use UPS whenever possible, in order to hold the line on postage costs. Continental USA is $3 + 3 cents/book. Alaska, Hawaii and APO boxes are $4.50 + 6 cents/book. CANADA (UPS only, regular mail is much more) is $6 + 6 cents/book. Invoices will be sent to all winning bidders and are payable upon receipt. (90 day lay-away terms are available for invoices totaling $100 or more, details will be sent with invoice). Once payment is received books are shipped. Money orders expedite shipment of books as personal checks may delay shipment until check clears the bank.

LOT: DESCRIPTION: ESTIMATED VALUE

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2. AIRBOY V4#3 (Apr 47) Sharp VG, SI SR, ylg.....$ 18 - 25
3. AIRBOY V6#5 (Jun 49) Nice VG, YEP, YEC, 1 1/4" sealed tear top edge FC, "Airboy Fights the Ice People".....$ 14 - 18
4. AIRBOY V7#8 (Sep 50) VG, ylg, SR, Origin of the Heap!.....$ 12 - 16
5. AIRBOY V8#3 (Apr 51) VGF, sl SR, YEP.....$ 12 16
6. AIRBOY V9#2 (Mar 52) Nice VG, creamy pgs/cvr, LSP, 1" tear REFC $ 12 16
7. AIRBOY V9#4 (May 52) Sharp VG, creamy pages/cover.....$ 12 16
8. ALL FUNNY COMICS #3 (Sum 44) aFine, sm color flake upper edge FC, lt ylg to near white. Great DC humor book.....$ 20 - 30
9. ALL FUNNY COMICS #5 (Win 44) FVF, near white-white, sharp book!$ 30 - 38
10. ALL FUNNY COMICS #7 (Sum 45) FVF wearwise but extremely minor roughness BEPC with 1/4" tear,off white, sharp book!.....$ 20 - 28
11. ANIMAL COMICS #21 (Jun 46) VG, store stamp FC, BC and 1st pg, TEC, v sl YEP. Great Kelly art!.....$ 10 - 15
12. ASTONISHING READING LOT: #41, 42, 61, 62, 63 all in the FaG range, great Atlas horror and off the wall tales.....$ 25 - 30
13. ASTONISHING TALES #32 (Nov 75) Would be sharp FVF but v sl partial subscription crease, white. Deathlok!.....$ 10 - 12
14. ASTONISHING TALES #33 (Jan 76) NM, white. Deathlok!.....$ 18 - 25
15. ASTONISHING TALES #34 (Mar 76) NM, white. Deathlok!.....$ 18 - 25
16. ASTONISHING TALES #35 (May 76) VF, white. Deathlok!.....$ 13 - 18
17. ASTONISHING TALES #36 (Jul 76) NM, white. Deathlok!.....$ 18 - 24
18. ATLAS WAR READING LOT: Battle #8 Fa, #41 PrFa (CF Gone), #60 Fair, #61 Good; Combat Casey #9 FaG, #20 VG. Great Fifties War!.....$ 10 - 12
19. AVENGERS #8 (Sep 64) Glossy sharp Fine, v sm lt DS (1/2") UR corner FC, nr white cvr, YEP. An attractive copy!.....$ 50 - 60
20. AVENGERS #14 (Mar 65) FVF, sharp, glossy, lt YEP, lt YEC. Very lt arrival date and unobtrusive name on FC. Nice copy!.....$ 37 - 48
21. BATMAN THE DAILIES, 3 VOL. SET All sharp VFNM or better. These 1st printings of the trade paper back editions contain all the daily Batman strips from 1943 1946! Cet for less than the cover price of.....$ 36
22. BATMAN THE DARK KNIGHT #'s 4 First printing complete set of these classic Miller issues. #1 sharp VF, #2 aVF, #3 FVF, #4 VF. I bought these at a show as NM copies.....$ 65 - 80
23. BETTY PAGE ORIGINAL MEN'S MAGAZINES: Carnival V2#6 (Jun 56) Fine, Betty cover and 4 interior pages; Show V4#9 (May 56) Fine, 7 interior Betty pages plus 3 other men's mags from same period all VG to VF (no Betty in these others). All are in the 4" X 6" format. Many hilarious (from our point of view) articles/pictures in these things.....$ 40 - 80
24. BUZZY COMICS LOT: #17 VG, off white; #32 GVG, sl ylg. DC teen!.$ 10 - 20
25. CHEYENNE LOT: #8 Sharp Fine; #12 VGF. Both photo covers!.....$ 18 - 25
26. CLASSIC COMICS #7 HRN 12 "Robin Hood" Elliot Pub. VFNM wearwise, v sl SR, creamy pages, lt TIC, a couple small (1/16", 1/8") chips BEPC, 5/16" tear LEBC. An exceptional copy of this early edition.....$ 80 -100
27. CLASSIC COMICS #10 HRN 20 "Robinson Crusoe" Good, Centerfold loose, slight yellowing.....$ 10 - 15
28. COMIC BOOK MARKETPLACE #1 VF. 1st issue of this supreme mag!....$?????
29. DIXIE DUGAN #10 (1948) FVF, Fresh bright colors on pure white back ground FC! Creamy-off white pages! A real beauty.....$ 12 - 20
30. DONALD DUCK F.C. #328 (May 51) aVG, pc magic tape on inside spine at lower edge, very minor erasure FC. Barks "Old California"!.....$ 45 - 55
31. DONALD DUCK F.C. #422 Nice GVG, sl TEC, YEP. Barks "Gilded Man"!$ 30 - 40
32. E.C. WAR COMIC READING LOT: Frontline Combat #2, #15; Two-Fisted Tales #20, 28, 32, 33, 39. From PrFa to FaC, average condition is Fair. These are all complete issues of intense EC action!.....$ 45 - 55
33. FRONTIER FIGHTERS #4 (Apr 56) Very nice GVG, glossy, creamy-off white. 1/2" sealed spine split Upper Edge. A clean, hard to find DC.....$ 25 - 35
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37. HAND OF FATE #11 (Jun 52) aVG, glossy, TEP. Pre-code horror!....$ 10 - 16
38. HARVEY HITS #60 (Sep 62) "Stumbo the Giant" VF, creamy to white $ 12 - 15
39. (Lot of 3) TINY FOUR COLOR #684 (Mar 56) aVG, minor pencil/soiling FC, YEP, YEC. Gorgeous photo cover, Buscema art!.....$ 14 - 20
40. JOKER COMICS #10 (Aug 43) GVG, minor erasure FC, lt TEC, lt TEP, very solid book. Great Wolverton and other crazy Timely humor!.....$ 30 - 50
41. LITTLE EVA 30 #1 (Oct 53) VG, sharp, glossy, white cover, TEP, no glasses but I'll include a new pair.....$ 20 - 28
42. MAGNUS ROBOT FIGHTER #1-8 (Valiant Pub.) All NM but no coupon, the trading cards are intact. Excellent series, highly recommended!.$ 25 - 35
43. MAGNUS, ROBOT FIGHTER #20 (Nov 67) aFine, sharp! Creamy pgs/cvr.$ 13 - 20
44. MAGNUS, ROBOT FIGHTER #21 (Feb 68) aFine, nice book. Sl ylg....$ 8 - 12
45. MAGNUS, ROBOT FIGHTER #26 (May 69) Fine, minor ink FC, creamy pg$ 8 - 12
46. MAN FROM UNCLE LOT: #6 Sharp VG; #8 VG; #11 GVG. Great photo covers on these hot Gold Keys.....$ 25 - 35
47. MILLIE THE MODEL #5 (Apr 47) Nice VG, light ylg. Great Timely Fashion, Intrigue and Romance! Refreshing art.....$ 20 - 30
48. MOTION PICTURE COMICS #112 (Sep 52) "Brave Warrior" Nice Good...$ 15 - 20
49. MUTT & JEFF #26 (Feb 47) Fine, TEC, nice pages.....$ 21 - 25
50. MUTT & JEFF #28 (Jun 47) Fine, TEC, nice pgs, 1/8" chip REFC....$ 21 - 25
51. MUTT & JEFF #43 (Dec 49) Sharp VGF, white!.....$ 10 - 14
52. NELLIE THE NURSE #14 (Aug 48) G, moderate rounding to bottom right corner, TEC, YEP. Solid Timely Teen Romance! Massively cheap!..$ 8 - 20
53. OUR ARMY AT WAR LOT: #176, 180, 184, 187, 192, 195-198, 211-215. Fourteen issues, all FaG to Fine+, average is nice VG.....$ 17 - 24
54. OUTLAW KID #18 (Jul 57) FVF, TEC, creamy-nr wht pgs. Williamson!$ 16 - 22
55. PAT BOONE #2 (Dec 59) aVG, creamy-nr wht. Photo cover! Nifty!..$ 25 - 35
56. PAUL REVERE'S RIDE FOUR COLOR #822 (Aug 57) VG, 3/16" chip REFC.$ 14 - 18
57. POPEYE #22 (Oct 52) Glossy VGF, v sl TEC, creamy pages.....$ 15 - 20
58. POPULAR COMICS #93 (Nov 43) Good, two centerfolds loose, moderate bug nibble "chips" edges of cover. Classic strip reprints!.....$ 8 - 10
59. PORKY PIG LOT: FC #182 G; FC #191 nice G; FC #271 glossy VG, lt soiling URFC; FC #351 aVG, LSP, #52 aFine.....$ 27 - 35
60. PUNISHER LTD #2 (Feb 86) Sharp FVF, I bought this as NM.....$ 15 - 20
61. RAGGEDY ANN & ANDY #21 (Feb 48) Two chips along slightly brittle spine otherwise very sharp! lt ylg, GVG. Kelly art!.....$ 10 - 15
62. ROY ROGERS LOT: #4 Nice FaG, TEC; #62 Sharp VG; #70 Sharp VG....$ 28 - 35
63. SANDMAN #1 (Jan 89) NM. Quality horror comic from DC.....$ 30 - 40
64. SANDMAN #2 (Feb 89) VF.....$ 15 - 20
65. SANDMAN #3 (Mar 89) VF.....$ 12 - 15
66. SANDMAN #4 (Apr 89) VFNM.....$ 13 - 17
67. SANTIAGO FOUR COLOR #723 (Sep 56) Nice GVG, lt ypg. Kinstler art$ 12 - 16
68. SEA DEVILS #2 (Dec 61) Nice glossy VG, lt YEP. Great Heath art!.$ 26 - 36
69. SEA DEVILS #3 (Feb 62) VG, glossy, sl ylg, DS Upper left corner$ 15 - 20
70. SEA DEVILS #4 (Mar 62) Sharp VGF, lt YEP, wht cvr, 1/4" tear at upper spine. I must be crazy to sell these beauties!.....$ 20 - 27
71. SEA DEVILS #5 (Jun 62) VGF overall but multiple creases LR corner FC, glossy, attractive book.....$ 16 - 20
72. SEA DEVILS #6 (Aug 62) Glossy very sharp Fine, white cover, creamy pages. A beautiful copy.....$ 15 - 22
73. SEA DEVILS #7 (Sep 62) VF, white cvr, lt YEP, sharp book!.....$ 22 - 35
74. SEA DEVILS #11 (Jun 63) Fine, off white pgs/cvr.....$ 11 - 17
75. SEA DEVILS #12 (Aug 63) aFine, creamy-near white.....$ 10 - 15
76. SEA DEVILS #13 (Oct 63) FVF, v sl ylg.....$ 15 - 24
77. SHOWCASE #28 (Oct 60) GVG, very glossy, creamy pgs/cvr, partial USP, multiple creases UR corner FC. Sea Devils by Heath!.....$ 30 - 40
78. SPACE FAMILY ROBINSON LOT: #14 VG; #15 Fine; #21 FaG; #24 VG; #25 GVG, #28 FVF; #30 VG. Great painted covers!.....$ 30 - 40
79. SPIDER-MAN VS WOLVERINE #1 (Feb 87) NM. Hot issue features the death of Ned Leeds (Old Hobgoblin). Sales documented as high as $35!!.$ 20 - 35
80. STAR SPANGLED COMICS #109 (Oct 50) VGF, clean, bright colors, creamy pages, off white cvr, lower staple pull. A great DC, Robin story$ 30 - 40
81. STRAIGHT ARROW #3 (Jun 50) Nice Good, YEP. Frazetta cover!.....$ 15 - 22
82. STRANGE SUSPENSE STORIES #75 (Jun 65) VG, sl yellowing. Represents origin and first appearance of Captain Atom by Ditko!.....$ 20 - 25
83. TARZAN #41 (Feb 53) VG, centerfold loose, creamy pgs/cvr.....$ 13 - 16
84. THE MUNSTERS READING LOT: #3 aG, tanning; #6 FaC, tanning; #10 GVG, BPG; #15 GVG, YPG. All have owner's name FC. Great photo covers!$ 25 - 30
85. TRUE 3D #1 (Dec 53) Glossy VG, USP, glasses included but detached, white cvr, v lt YPG, unobtrusive arrival date FC. Nice book.....$ 12 - 15
86. TRUE LOVE PICTORIAL #8 (Feb 1954) Glossy VG, USP, TEC, near white pages. Fantastic Baker cover and art!.....$ 12 - 20
87. TRUE TO-LIFE ROMANCES #13 (Sep 52) Nice VG, off white cover, creamy pages. Great L.B. Cole cvr, Disbrow art! Very undervalued.....$ 15 - 22
88. UNCLE SCROOGE #4 (Dec 53) Good, very slight TEC/TEP.....$ 20 - 25
89. UNCLE SCROOGE #19 (Sep 57) Fine, sl YPG, white cover.....$ 24 - 28
90. UNCLE SCROOGE READING LOT: #10, 12, 14, 16, 19. All five from Fair Good, average FaG. Great Barks stories and art!.....$ 20 - 25
91. VACATION IN DISNEYLAND F.C. #1025 VGF, v sl ylg. Barks!.....$ 15 - 20
92. VALLEY OF CHANGI (Movie) (Dec 69) FVF, slight yellowing.....$ 22 - 30
93. WAR HEROES #4 (Apr 43) VG, wht cvr, sl YPG. Disney's Gremlins!..$ 20 - 25
94. WILD WEST #2 (Jul 48) Nice aVG, 1" sealed tear REFC, off white!..$ 18 - 25
95. WYATT EARP #20 (Dec 58) Atlas. Fine, marvel chips REFC, lt ylg..$ 11 - 15
96. WYATT EARP #26 (Dec 59) Atlas. Gorgeous FVF, glossy, v sl ylg to creamy pages/cvr. The tiniest hint of marvel chips REFC.....$ 10 - 12
97. X-MEN #15 (Dec 65) aVG, nice, sl ylg. Origin of the Beast.....$ 20 - 25
98. X-MEN #52 (Jan 69) Fine, white, arrival date FC.....$ 10 - 13
99. X-MEN #54 (Mar 69) VGF, near white.....$ 11 - 15
100. X-MEN #213 (Jan 87) VF. Wolverine battles Sabertooth!.....$ 18 - 20

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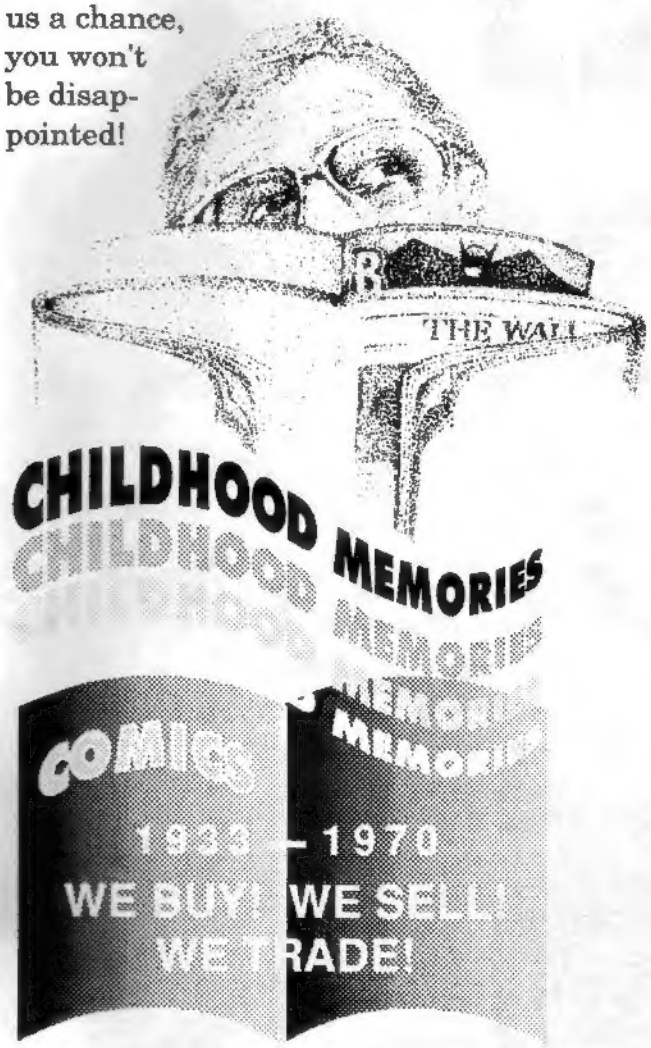

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